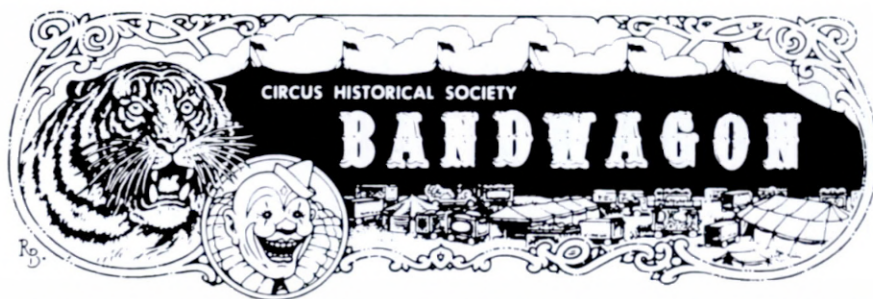


Bandwagon

THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



MARCH-APRIL 1981



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Vol. 25, No. 2

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Joseph T. Bradbury and Fred D. Pfening III, Associate Editors

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THIS MONTH'S COVER

Edward J. Arlington and Fred Beckmann had worked together on the Miller Bros. 101 Ranch Wild West in 1912. In 1913 they framed their own show calling it Oklahoma Ranch Wild West. It lasted only the one year.

The show traveled on 17 cars, 2 in advance, 4 sleepers, 7 flats, and 4 horse cars. Other wild west shows touring in 1913 were Miller Bros. on 33 cars, Kit Carson's Buffalo Ranch, Irwin Bros. Cheyenne Frontier Days, Buffalo Bill Wild West and Pawnee Bill Great Far East on 59 cars, Vernon Seaver's Young Buffalo & Col. Cummin's and Welsh Bros.'s Wyoming Bill on 10 cars.

The full color program was printed by the Courier Co. of Buffalo, N.Y. The title is in red outlined in black, wild west is in blue. Pfening Collection.

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CENTER RING: THE ARTIST

This bronze, *The Jester*, done by Pablo Picasso in 1905 will be among the works of art displayed during the 1981 Convention of the Circus Historical Society in Milwaukee and Chicago.

DUES NOTICES IN MAIL

You will soon be receiving your CHS dues and subscription notice. Please do not send your dues to the Secretary until you receive your notice.

Carefully check the address imprint to make sure spelling and zip code are correct. Note changes or corrections on the notice before returning it.

ROSTER FINALLY COMING

At long last a new up to date roster of the members of the Circus Historical Society has been completed and will be mailed shortly.

CHS members only, not subscribers, will receive the roster.

SPECIAL THANK YOU

The CHS extends a special thank you to Ringling Bros. and Barnum & Bailey Circus for mention of the CHS in their two programs this year. The article lists the CHS address so those interested in becoming members can write. We are very pleased to report that we have been receiving six to ten information requests a week since the first of the year.

We also thank our old friends, Circus Vargas and Clyde Beatty-Cole Bros. Circus for continuing to list our address in their programs.

All three of these circuses have supported the CHS by way of advertising in our Christmas Bandwagon also.

1981 CHS MONSTER DOUBLE CONVENTION

May 20 to 24 Milwaukee-Chicago

Milwaukee

Chicago

"Center Ring: THE ARTIST"

TWO CENTURIES OF CIRCUS ART

May 20-21

MAY 20 - Registration at Pfister Morning, Museum in Afternoon.
1:30 pm - New Multi-Media Circus Presentation at Art Museum.
2:30 pm - Circus History Papers on Lietzel, Animal Trainers, Old Trade Papers and More.
6:00 pm - Dinner on Your Own.
8:00 pm - Special Extra Showing of 1960 film "Toby Tyler" by Art Museum for CHS.
10:00 pm - Three-Sheet Sessions.

FIRST TIME EVER! CHANCE OF A LIFETIME!

MAY 21 - Registration at Museum.
9:00 am - Continental Breakfast Followed by Exclusive Tour of Outstanding Art Show. CHS Dean Jensen Narrates. Museum Open Especially for CHS.
12 Noon - Lunch on Your Own.
2:00 pm - More History Papers. Bring Yours Too. Plus CHS Business Meeting.
6:00 pm - Dinner on Your Own.
8:00 pm - Charlie Chaplin's 1928 Movie "Circus". Ticket Included.
10:00 pm - Three-Sheeting.



GREAT CHICAGO CIRCUS PARADE

May 22-23-24

MAY 22 - Registration, Navy Pier.
All Morning - On Show Grounds as Teams, Horsemen Prepare for the Great Street March. Permit Included in CHS Registration.
Noon - Lunch on Your Own.
All Afternoon - On Navy Pier Site as Circus World Museum Gets Set for Michigan Avenue..
Dinner - CHS Annual Banquet. Plan Tentative, Subject to Change. Both Registration and Added Ticket required for Banquet.
All Evening - Jackpots at Hotel.

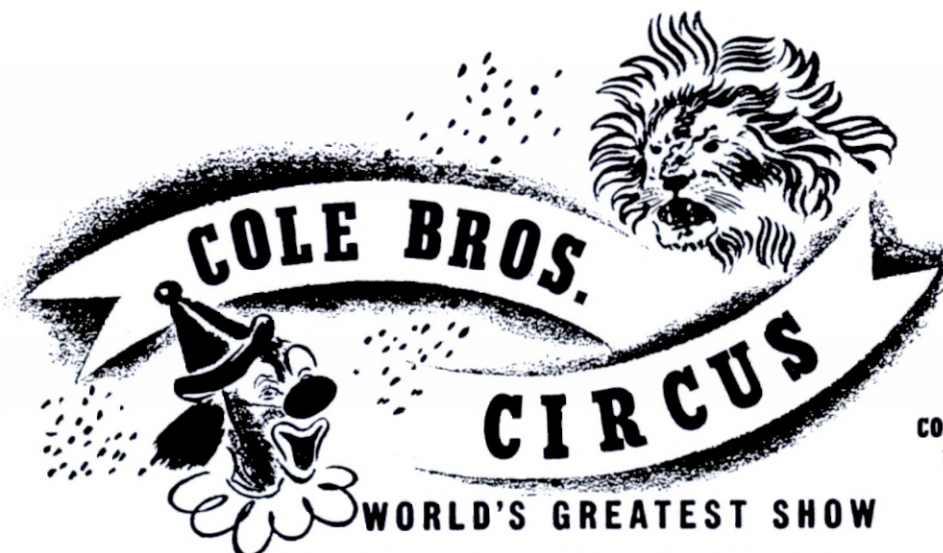
MAY 23 - Registration, Navy Pier.
All Morning - Marshalling Area at Navy Pier. CHS Welcome at the Hospitality Room Both Days.
Noon - Lunch on Your Own.
All Afternoon - More Preparation for the Parade: Wagons, Teams, Animals, Wardrobe, Elephants.
Dinner - On Your Own.
All Evening - CHS Visiting at Headquarters Hotel, Etc.

CIRCUS WORLD MUSEUM'S CHICAGO PREMIER

MAY 24 - CHS Registrants admitted to Navy Pier as Participants Hitch Up, Mount Up, Move Out. (Public Excluded)...THEN THE MIGHTY PARADE PROCEEDS THROUGH CHICAGO'S LAKEFRONT THOROUGHFARES:

CIRCUS HISTORICAL SOCIETY 1981

Special room rates have been arranged in Milwaukee and Chicago. The special reservations cards are available from Tom Parkinson, 42 Lange Ave., Savoy, Ill. 61874. Please also advise Mr. Parkinson if you plan to present a paper during the convention.



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COLE BROS. CIRCUS CORP.
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 CHICAGO 12, ILL.

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Featuring Wm. Boyd **"HOPALONG CASSIDY"** in Person

Cole Bros. Circus

Season of 1950

by Joseph T. Bradbury

PART ONE

When 1950 arrived the Cole Bros. physical properties were in the new quarters at Ojus, Florida following the financially devastating 1949 season. Jack Tavlin, the Cole general manager and one of the owners, had been on the go looking for either a buyer or someone to pump fresh money into the show for weeks. Tavlin and his associates still owed Zack Terrell \$125,000 for the Cole Bros. show which they had purchased in early 1949. Terrell, of course, held a mortgage on the circus property. The operating company, Cole Bros. Circus Inc., was greatly in debt, in fact, virtually bankrupt.

A skeleton crew remained in Ojus but no work of any kind was taking place other than minimum housekeeping duties. The elephant herd of 13, Big Babe, Carrie, Louie, Jean, Little Jenny, Nellie, Wilma, Tessie, Blanche, Big Jenny, Little Babe, Trilby, and Kate was intact and quartered at Ojus but were without a head elephant trainer. Several weeks earlier the 1949 bull boss, Arky Scott, had left and joined Ringling-Barnum to take charge of that show's herd. For years the story has been told that a prankster sent Arky a fake telegram offering him the Ringling-Barnum elephant superintendent job, so he quit Cole and went to Sarasota to claim the job which had supposedly been offered

him. As fate would have it, Hugo Schmidt had just left as Ringling elephant boss so Arky was indeed given the job. Regardless of the true facts in this story, Arky Scott did leave Cole and became elephant superintendent for the Ringling-Barnum 1950 season.

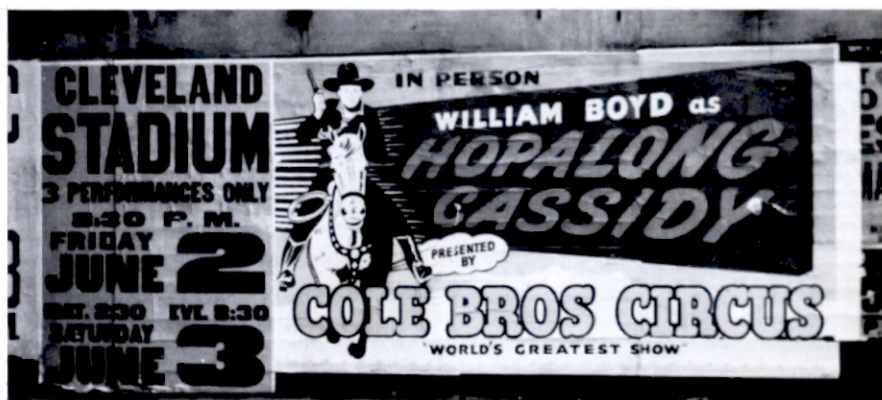
Tavlin was successful in his search for a buyer for Cole Bros., Arthur Wirtz, well known head of the Chicago Stadium Corporation, and also involved in numerous other financial, sporting, and theatrical enterprises. Wirtz very quietly organized the Otis

Photo No. 1 - Cole Bros. used this 24 sheet litho depicting Hopalong Cassidy to advertise its stand at Cleveland, Ohio, June 2-3, 1950. Photo by Frank J. Pouska.

This letterhead was designed and printed for the 1950 season of the Cole Bros. Circus. The letters of the title are in blue, red and yellow. World's Greatest Show is in red and all other type is blue. Pfening Collection.

Circus Corporation to purchase Cole Bros. and desired for the time being to remain in the background and withhold from the public any details of the transaction. The muddled financial condition of the show made this prudent.

On Jan. 6, 1950 the Otis Circus Corp. purchased the title and physical equipment of Cole Bros. Circus. The transaction took place in Indianapolis and at that time Zack Terrell was paid the remaining \$125,000 due him. The former operating company, Cole Bros. Circus Inc., was not involved in the deal. Wirtz wanted only the title and property and no part of the current indebtedness which had occurred during the 1949 season. Wirtz's attorney, Charles H. Watson, was the principal representative of the Otis Circus Corporation at the purchase. Details as to



the exact amount of monies the Wirtz group paid for the show are not known to the author. Rumors have abounded for years that Wirtz got the show at a bargain, virtually for what was owed to Terrell.

A principal associate of Wirtz in the Cole purchase was James D. Norris, owner of the Detroit Stadium, the Red Wings, professional hockey team, and the International Boxing Club. Wirtz and Norris were partners in many enterprises covering a wide spectrum of fields. Wirtz was also associated with Sonja Heine, former Olympic skating champion, in the operation of touring ice shows. It was often rumored at the time that Sonja Heine owned a piece of the Otis Circus Corporation and she authored an article in the 1950 Cole Bros. program.

Wirtz's circus experience consisted mainly of his control of the Barnes-Carruthers Theatrical Agency of Chicago which was managed by Sam J. Levy. Wirtz and Levy were co-producers of Barnes Bros. Circus which had appeared in the Chicago Stadium each spring for a number of years. Acts for the circus were supplied through Barnes-Carruthers, one of which was the Terrell Jacobs wild animal number which spent the off season in quarters at Peru, Indiana.

The effort to keep the sale of the Cole show under wraps proved difficult and rumors about the transaction soon became widespread throughout the circus world. It was equally difficult for the secular press and trade publications to get positive information about the rumored sale. Two weeks later the situation still wasn't clarified as per the following article which appeared in the Jan. 21, 1950 *Billboard*.

"WIRTZ DENIES BUYING COLE. INTERESTED ONLY IN BUYING BULLS AND ANIMALS TO BOLSTER BARNES BROS. CHICAGO DATE. Tavlin, McEuen, McAndrews Sell; Terrell Paid Off.

"Arthur M. Wirtz, head of the Chicago Stadium Corp. today (Jan. 14) emphatically denied he had, or would purchase Cole Bros. Circus. The Wirtz-Cole rumor was prevalent throughout the country this week, the deal said to have been made in Indianapolis, January 6. From all indication the show has been sold but buyers remain a secret. Charles H. Watson, Chicago attorney who reportedly handled the legal work said, 'Yes, the Cole show was sold in Indianapolis, January 6. I am not at liberty to divulge the names of my clients who purchased the show, but at the moment I am listed as president of the Otis Circus Corporation, the purchaser for legal reasons. I have no financial interest in the show nor am I interested in circus business.'

"Zack Terrell told *The Billboard* from his Owensboro, Ky. home, 'I don't



Photo No. 2 - Cole Bros. private car "Hopalong Cassidy" at Detroit, Mich., May 10-21, 1950. Pfening Collection.

know who bought the show, all I know I got my money and I'm out of show business.'

"Wirtz returned from Miami, Friday night, January 13, where he conferred with Tavlin, former general manager of the Cole show.

"Wirtz said, 'I am not at all interested in buying Cole Bros. Circus or any other touring circus. I was, and still am, interested in trying to make a booking deal with Tavlin of the Cole show to use the Cole elephants, menagerie animals, perhaps some equipment, and maybe some acts to strengthen our Barnes Bros. Circus which we present annually in the Stadium (Barnes Bros. show is booked into the Stadium by the Barnes-Carruthers Theatrical Enterprises, of which Wirtz is a stockholder).

"I have no plans to confer with Tavlin,' said Wirtz. 'It's now up to Tavlin to work out a deal which would be satisfactory to me. In the event he has a proposition he thinks would interest me, I shall be glad to confer with him again.'

"Meanwhile, Tavlin, at Cole winter-

Photo No. 3 - Cole Bros. No. 85 baggage wagon (chairs) at Detroit, Mich., May 10-21, 1950. Pfening Collection.



quarters at Ojus, Fla. refused to disclose the names of the new Cole owners. 'For various reasons they can't be made public at this time,' he said.

"Tavlin denied Wirtz had bought the show, saying rumor that Wirtz had paid Terrell, mortgage holder of Cole Bros., the sum of \$125,000 for Terrell's equity had no basis of fact.

"Tavlin said new owners had bought out McEuen, McAndrews, and himself, but that he (Tavlin) was being retained in an advisory capacity and he was trying to line up as many as 11 buildings including Omaha, Chicago, Detroit, Indianapolis, St. Louis, and Louisville to set the show for early spring and late fall dates. Under such an agreement Cole Bros. Circus would continue to tour under canvas during the summer, Tavlin said. Terrell told the *Billboard* that he attended the Indianapolis meeting but dealt only with the lawyers."

A week later the Cole situation was clarified somewhat for the anxious circus world in the Jan. 28, 1950 *Billboard*. Headlines advised that all signs pointed to Arthur Wirtz and his associates as the Cole purchasers but that efforts to get official confirmation had failed. Terrell continued to be tight lipped and Wirtz could not be reached for comment. The article said that it is generally known the Cole show was wrapped up in various complications



Photo No. 4 - Cole Bros. sideshow set up outside under canvas during stand at the Olympia, Detroit, Mich., May 10-21, 1950. Pfening Collection.

of a legal and financial nature and this was apparently the reason for delay in the official announcement. When all of the legal difficulties are ironed out an announcement will be made by Wirtz, probably within three weeks. Other information in the article noted that in Indianapolis, January 18, three creditors of Cole Bros. Circus Inc. (the Tavlin group's operating company) filed a petition alleging the company is bankrupt. Creditors were Argus Ticket Co., Globe Poster Co. and the Rock Island Railroad. The creditors list a total of \$12,761.12 due them. In Florida a suit was filed in Miami Circuit Court, January 17, by the U.S. Printing & Engraving Co. of Erie, Pa. asking Cole Bros. Circus Inc. to pay a printing bill of \$5,455.71. The suit alleges the bill was due on Nov. 25, 1949.

After this article the trade publications then became silent for over a month on the Cole sale. However, in the meantime, Wirtz was making plans for the coming 1950 season for the show. He went to the Ojus quarters shortly after his group purchased the show and found the situation there rather desperate especially with the animals. The elephant herd was in a run-down condition due to inadequate feed for the past few weeks. This situation was remedied immediately and within the next month to six weeks repair and general renovation work on the equipment started.

At long last the circus public was given details on Wirtz plans for Cole Bros. Circus. The March 4, 1950 *Billboard* in a major article told the story with headlines, COLE CIRCUS. BILL BOYD SET FOR BALLPARKS. UNDER CANVAS IN JULY. The text read:

"Cole Bros. Circus featuring Bill (Hopalong Cassidy) Boyd, will show in Eastern ballparks as well as in arenas in television-strong cities to capitalize fully on Hopalong's powerful video build-up and because a circus top is too

small to hold the turnouts expected in such cities. The show, however, will not shun a big top entirely, taking to canvas about July 4, after playing arenas and the ballparks.

"This disclosure followed an announcement that Hopalong had obtained an interest in the circus, becoming a co-owner along with Arthur M. Wirtz and Jim Norris, biggies in the arena field, who recently as principals of the Otis Circus Corp. acquired title and property of Cole Bros. Circus.

"Revelation that Cole Bros. will play Eastern ballparks bolsters already strong belief the show will wage a determined battle to unseat Ringling-Barnum as the big one in the circus world. Such stands carry Cole Bros. into some of the same large cities Ringling plays and with Hopalong as the big draw, Cole execs figure the show will come out impressively in prestige as well as dollar wise. Ringling-Barnum retains Madison Square Garden through this spring but the current lease then expires. Wirtz and Norris, both major Garden stockholders can be expected to work for a switch to Cole in 1951.

"Wirtz said Cole Bros. will open in the Chicago Stadium, April 21, taking over the Barnes Bros. Circus, produced jointly in part by Wirtz and Barnes-Carruthers Theatrical Enterprises, headed by Sam J. Levy, and in which Wirtz has an interest.

"Cole Bros. will absorb the equipment of Barnes which consists chiefly of Terrell Jacobs wild animal act, plus some domestic animals, circus wagons etc. quartered in Peru, Ind.

"Chicago Stadium stand will run through May 7, for total of 30 shows with performances omitted on Mondays.

"From Chicago the show will go

either to the Olympia, Detroit, or the State Fair Coliseum, Indianapolis, exact order not yet determined.

"At finish of the three arena stands the show will turn to ballparks, playing them until about July 4, then go under canvas. The top to be used seats about 6,500.

"Levy will book acts for Cole Bros. He will first book acts for Chicago and shortly before the stand will negotiate with acts for the show's full route. Wirtz hasn't decided on the staff but said that Jack Tavlin, general manager in 1949 will be with us, but his duties had not been set."

The acquisition of Bill (Hopalong Cassidy) Boyd by Wirtz was a stroke of circus genius. Hopalong was the hottest personality in the new world of TV which was now making a major impact on the entertainment tastes of the nation. Boyd had been featured in western movies for a number of years and was already a cowboy hero to the nation's small fry but he shared the spotlight with other well known Hollywood wranglers, Roy Rogers, Gene Autry, et al. for the youngster's affection. However, when TV became widespread in the late 40's and more and more homes put sets into their living rooms, Hopalong quickly rose to the top with his video show and was literally idolized by young America. He became the hottest cowboy star since the days of Tom Mix. How much he shared in the profits of the Otis Circus Corporation or the exact finan-

The program cover of the 1950 Cole show was printed in full color. It was produced by the Illinois Sportservice, Inc., who published all of the programs for the Chicago Stadium. A second edition had photos of William Boyd taken on the show, one of him next to a lion cage and another being served in the cookhouse. Pfening Collection.



cial deal he had with Wirtz is not known to the author. It has to be assumed his part of the take was substantial.

By mid-March the trade publications which had been so quiet on the new Wirtz owned Cole Bros. now opened up and nearly every issue of *Billboard* brought forth news of the show.

The March 18, 1950 *Billboard* said that Cole, following Chicago, would play the Olympia in Detroit with an eleven day stand to open May 10. Cole would be the first circus to play the Olympia since Barnes Bros. appeared there three years ago. Another note in the issue said that Jack Tavlin announced that Jack Plummer had been signed to head a 15 piece Cole Bros. band. Plummer had formerly been with Merle Evans on Ringling-Barnum and had also played in years past in the bands of Sells-Floto, Cole Bros.-Clyde Beatty, Hagenbeck-Wallace, and Gollmar Bros. He had conducted the Lewistown, Mont. Elks Band since retiring from show business 11 years ago. Plummer was scheduled to leave for the Ojus quarters, March 25, to whip the band into shape.

The first real news of the performance that Cole Bros. was lining up for its opening Chicago stand came in the Mar. 25, 1950 *Billboard* with headlines, "19 ACTS INKED FOR COLE BROS. CHICAGO STAND". The article read,

"Partial lineup of acts for the Chicago stand which opens April 14 include Terrell Jacob's wild animals, Wallenda family, Con Colleano, and the George Hanneford family. Announcement was made by Sam J. Levy

This ad used for the Detroit, Mich. date from May 10 to 21 shows the basic style of ads used during the time Hopalong Cassidy was with the show in 1950. Pfening Collection.

NOW THRU MAY 21
LAST 5 DAYS

Twice Daily at 2:30 and 8:30 P. M.

Doors open one hour earlier to view the largest menagerie at earth (under canvas in parking lot).

An Person **WILLIAM BOYD**
"HOPALONG CASSIDY"
PRESENTED BY
COLE BROS. CIRCUS
"WORLD'S GREATEST SHOW"

GIGANTIC ALL NEW RAILROAD SHOW—A COLOSSAL MONSTER ATTRACTION AND LEADER OF THE BIG TOPS ACHIEVED BY COMBINING THE GREAT BARNES BROS. CIRCUS WITH OUR OWN WORLD RENOWNED SHOW. TERRIFIC NEW SUPER-SPECTACLES FEATURING HOPALONG CASSIDY IN PERSON SURROUNDED BY THE GREATEST ARRAY OF TALENT EVER PRESENTED IN SPANGLE LAND. NEW FOREIGN IMPORTATIONS, FIVE HERDS OF PERFORMING ELEPHANTS, SCORES OF TRAINED HORSES AND PONIES, 50 CLOWNS, LARGEST MENAGERIE ON EARTH, THREE LONG TRAINS—1,200 PEOPLE.

SEATS NOW! CHILDREN ½ PRICE EXCEPT SATURDAYS & SUNDAYS
3,000 Seats Placed on Sale One Hour Before Each Performance
TICKETS: \$1.20, \$1.80, \$2.40, \$3.00 (ALL TAXES INCLUDED)

OLYMPIA STADIUM
BOX OFFICE, DETROIT, MICHIGAN



Photo No. 5 - Terrell Jacobs arena wagon at Detroit, Mich., May 10-21, 1950. Pfening Collection.

of the Barnes-Carruthers Theatrical Enterprises, Chicago.

"19 acts have been signed but make-up of show for subsequent dates has not been set. Hopalong Cassidy, cowboy star of TV, will be the top feature. The show combines talent from Cole Bros. and Barnes Bros. which has played the Stadium in the past.

"Several new acts booked includes Mustafa and company, aerial balancing; Jan Risko and Nina, aerial balancing, and the Van de Valdes, who feature a girl doing a one-finger stand without a glove.

"Jacob's animal act has been a fixture with Barnes Bros. for several years, and the George Hanneford Family was with Cole Bros. last season as was Colleano, tight wire star. Other wire acts will be Leo Gasca and company and the Dearos. The Wallenda high wire act will be accompanied by Miss Rietta, sway pole turn.

"The Idalys, Norberty's, and Cimse and Co. are other aerial sensation acts booked for Chicago. Wong Troupe of Chinese acrobats will be on the bill.

"Dorita Konyot's high school and menage act will be there. Liberty Horses will be included. Cole Bros. elephants will be used and a mixed animal number is scheduled — 24 clowns will be signed. Wirtz was expected back in Chicago next week from Florida."

In late March it was announced that Wirtz and Jim Norris met with Branch Rickey, owner of the Brooklyn Dodgers baseball team, and signed an agreement in which the show would play inside Ebbetts Field, the Dodgers park in Brooklyn. The date and length of the stand were not given but observers believed it would be sometime in July. The trade publications speculated that Cole may have chosen the Brooklyn site as a

showcase for the drawing power of its video flicker star, Hopalong Cassidy, in a bid for the Madison Square Garden pact which expires after Ringling-Barnum's showing there this spring. It was also observed that Ringling used to play Brooklyn under canvas but that no lot was currently available to accommodate a large circus in that city.

The April 1, 1950 *Billboard* in a major article gave the circus world a briefing of the final plans for the coming season of the new Wirtz owned Cole Bros. Headlines read, "COLE ROUTE SET THRU JULY 4. HOPALONG HEADS SHOW. TRAILS RB BY MONTH IN BIG CITIES." The story went on to mention that Wirtz says he'll retain top management duties for himself. His Stadium staff will be utilized and a number of former Cole people will be with the show. No plans for crossing swords with Ringling are in the works. Hopalong will appear at all major stands before and after July 4, however, small towns won't see him. It is planned that street parades will be given whenever possible. (Author's Note. This never materialized). Eight stands have been set; Chicago, Detroit, Washington, Baltimore, Philadelphia, Newark, N.J., New York's Yankee Stadium and Brooklyn's Ebbetts Field. Opening is definitely set in Chicago for April 21. Wirtz expressed belief that Hopalong will prove a hot attraction. "We won't know the strength of the show until we play a few days. We can add more talent if needed", said Wirtz. There is speculation that Olsen and Johnson, stage and movie comics, might pinch-hit for Hopalong part of the season. Wirtz plans to route the show himself. He plans to book the show into ballparks and stadiums rather than under a big top and to do this stadium experience is important. Thus the staff Wirtz has built up for operation of the stadiums he controls fit well into the operation. Wirtz said that Jack Tavlin would be with Cole Bros. and additional former Cole

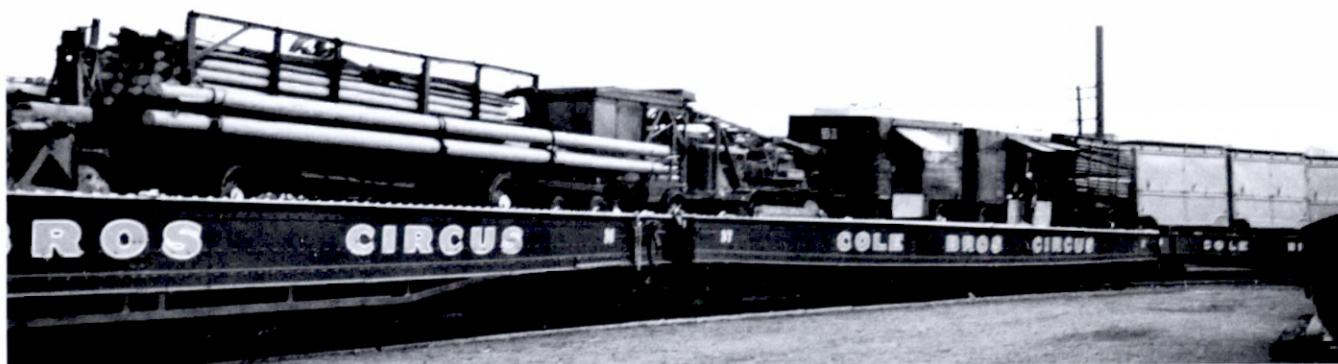


Photo No. 6 - Cole Bros. loaded flat cars, Detroit, Mich., May 10-21, 1950. Big top pole wagon, light plants, and midway concession stand wagons in foreground remained on the flats during the indoor stands. Pfening Collection.

employees are being contracted. Wirtz also said he expected Cole to be a month behind Ringling-Barnum in the East. The reason for following the Big Show was in order to get into the ballparks and stadiums which would not be available earlier. Tickets at the large parks will be so scaled that every kid can see the circus, Wirtz advised. In New York for example Cole tickets will cost less than one-half those of Ringling. Wirtz concluded that business conditions make the low price of tickets necessary and the seating capacity of the stadiums make the price possible. A final note was that the Wirtz-Jones-Norris block of Madison Square Garden stock could be vital in swinging the Garden contract to Cole Bros. in 1951.

The trade publications continued to play up the plan of Cole Bros. to give full scale street parades whenever possible. It was pointed out that the show had the Columbia bandwagon, America steam calliope, and a number of cages which would be suitable for parade purposes. Also the Barnes Bros. property owned by Wirtz had several parade wagons, most of them being pony size. The proposed street parades never came off and how serious the Cole management was about them is not known to the author. The America steam calliope pulled by a six horse hitch continued to make downtown bally at most stands as it had done for the past several seasons.

The executive staff for the 1950 Cole Bros. Circus was as follows. Owner, Otis Circus Corporation with Arthur M. Wirtz and James D. Norris, principal stockholders. Wirtz was president and served as chief executive officer. Directly under him was William B. Horstman, vice president, executive director, and principal assistant to Mr. Wirtz. For those matters not handled directly by Wirtz personally orders were passed down through Horstman. William Burke, talent and performance director, was also high in the chain of command. The next echelon of management was held by former 1949 Cole staffers and included Jack Tavlin, general manager, and Frank Orman, manager.

The stage was now set for the 1950

Cole Bros. season, one of the most memorable and unusual in circus history to date with the show playing dates in indoor arenas, outdoor stadiums, and under canvas. We are indeed fortunate to have excellent first hand information on this unique season from two men who were with it. Eddie Howe, who served as contracting press agent, and Johnnie Herriott, present day (1981) well known animal trainer and circus ringmaster. Johnny, a teenager at the time, was on the show with his family. His father, Milt Herriott, worked equine acts in the performance and also was ringmaster part of the season. Both Howe and Herriott have furnished the author with extensive information on the 1950 Cole show.

Eddie Howe wants to correct some mis-information that appeared in the 1949 Cole article which was printed in the May-June 1980 *Bandwagon*. He advises that he served the entire 1949 season as contracting press agent. The *Billboard* account used in the article had given the impression he was there only part of the season. Also Howe says that although the *Billboard* reported that Allen J. Lester would be on the 1949 Cole staff it never occurred. Lester had indicated he would go with Cole but before the season opened he returned to Ringling-Barnum and was with that show all of 1949.

A telephone call from Jack Tavlin in March 1950 advised Eddie Howe he should go from his west coast home to Chicago and talk with Mr. Wirtz as he could probably get the contracting press job with Cole Bros. for the coming season. Tavlin made it clear to Eddie he should talk to Wirtz personally. Tavlin also arranged for him to see Paul Eagles of the Clyde Beatty Circus in Los Angeles and pick up enough Santa Fe Railroad script to ride the Chief to Chicago. Eddie arrived in Chicago on a very cold day and went immediately to the plush Stadium of-

fice of Mr. Wirtz for his interview. Eddie recalls that Mr. Wirtz was the most impressive appearing circus owner he had ever seen. Wirtz was taking a personal hand in everything pertaining to the new show and was a shrewd and hard interviewer. Eddie got the job as contracting press agent and was advised by Wirtz that he would be the only member of the 1949 Cole press staff to be hired. However, later in the season, Floree Galt, who had done a great job for Cole in 1949 was hired.

Eddie recalls that after he was hired Mr. Wirtz then proceeded to make known some of the things he wanted. He ordered that the former Cole slogan of "America's Favorite Show" be changed to "The World's Greatest Show". Some of the 1950 Cole wagons were lettered to read, "Greatest Circus on Earth". None of this was ever challenged by Ringling-Barnum. Eddie says that when he was in Detroit promoting Cole's date in that city that Ro Butler of Ringling ran a mild notice advising of that show's future date in the city but that at no time did the Big One ever run any hard-hitting "Wait" advertisements that were commonplace in 1949. Wirtz advised Eddie to spare no expense in promoting Cole Bros. and indicated that if Ringling began any kind of heated Wait campaign that he was prepared to take appropriate measures to counteract them but he said he didn't expect the Big Show would attempt any. Actually at most stands Cole would be following Ringling into cities, a reversal of the situation a year before. It is felt that the heavy influence of Wirtz and Norris in so many of the major cities played by Ringling plus the fact they owned a huge chunk of Madison Square Garden stock that John Ringling North, President of Ringling-Barnum, and Art Concello, general manager, did not care to undertake any kind of heated opposition with that duo.

The 1950 Cole press set-up was like this. Tom King, who was public relations director of the Chicago Stadium and Wirtz enterprises, was the top press coordinator for the show. Eddie Howe was general press representative, and later on tour.

Merrill D. Fugit was hired as a press representative, and still later, Floree Galt. Contracting press agent starting with the under canvas tour was C. Foster Bell, former 1947 Ringling-Barnum contracting press agent, and one time Cole story man. Additional press men were used to assist the regular staff at major cities when playing the indoor arenas or ballparks, each of which was either the manager or public relations director for the sites. Many of these sites were partially owned or controlled by Wirtz and Norris. The press people along the route concentrated on heavy additional promotional activities for the show's date in their city and were well known to the local media.

The 1950 Cole souvenir program which featured a photo of Hopalong Cassidy on the front cover was put together by Howe and Tom King.

Howe recalls that he went to work immediately in Chicago after being hired and the assignment had its share of difficulties. Mr. Wirtz personally checked over all of his press stories and nothing went out until it was cleared. At first none of the Stadium staff knew anything at all about the traditional manner in which we advertised and publicized a touring tent circus of such major proportions. They did not know a half sheet flat from a one sheet or an upright panel lithograph, in fact they termed all of the large supply of Cole Bros. lithos and bill paper we still had on hand from the 1949 show to use in Chicago as "posters". Eddie recalls he was all alone in Chicago for the first few weeks and no one from the 1949 show was there, not even Tavlin. He was getting just scant news from the Ojus quarters and there were no press materials left from last year's show so he had to start from scratch. Initially, Eddie was also involved in giving logistics advice on the show, even on the train for future railroad moves. Thankfully, they hired veteran former general agent, James Gephart, to come to the Chicago Stadium and begin the railroad contracting chores.

Once Wirtz completed the plans for his new Cole Bros. show attention was turned to putting the physical equipment in quarters at Ojus in readiness for the 1950 tour. The train would again consist of 30 cars but the make-up of individual type of cars changed slightly. It was decided that the advertising car would not be used as such and it was converted for use as a sleeper. Johnny Herriott recalls that the car was not very comfortable and that troupers hated to be assigned to it. Whereas the 1949 rail car make-up had consisted of 1 advance, 3 stocks, 16 flats, and 10 coaches, the 1950 line up now had 3 stocks, 16 flats, and 11 coaches. The 1949 color scheme for the train of orange with blue lettering for all cars with exception of the private

car was retained. Johnny Herriott said the train was spray painted with a synthetic type of paint. Photos indicate the lettering was touched up considerably and made more attractive with the use of white shading. Some changes in the sub titling on the stock cars also took place. The private car titled Saratoga Springs in 1949 retained its overall color scheme of white with lettering in gold but the name of the car was changed. It was lettered in small block printing at one end, "William Bill Boyd" while in the center in large rope styled script lettering was "Hopalong Cassidy". Herriott remembers that while in Chicago Hopalong did go down one day and posed on the open end observation platform and steps of the car for publicity photos, but he never used the car at all during the 1950 tour. Hopalong stayed in downtown hotels and made the jumps between stands by air, while his horse, Topper, was transported by special van overland. Photos indicated that considerable repair work was done on the sleepers at Ojus. Over the past two winters many of the cars had been improved with staterooms being constructed and Johnny Herriott says the cars were much more comfortable than they had previously been when Zack Terrell still owned the show.

The show's wagons retained the color scheme of orange with blue lettering and white shading. Photos show that the titling and sub lettering to have been much more attractive than the previous year with the addition of shading to the letters. Truck No. 1 was painted white with red and blue lettering and the cages were mainly white with red painted cover boards, same scheme they had in 1949.

Sofar we have not located a complete wagon listing nor train loading order for 1950. The absence of same makes it difficult to determine what vehicles were eliminated to make room for the four wagons transporting Terrell Jacobs wild animal act which joined in Chicago and were carried for the remainder of the season on the Cole train. Jacobs had three cages and an arena wagon. These four vehicles oc-

cupied the space of one flat car. The Jacobs wagons were all equipped with single pneumatic tired wheels and were painted white with red and blue lettering and various colored scroll type designs.

A rather unusual aspect about the 1950 Cole train movements is that the entire 30 cars went to each stand. Wagons loaded with the big top canvas, seats, and other equipment used exclusively for the tented dates remained on the train during the arena and ballpark stands. According to Johnny Herriott the fully equipped cookhouse under canvas was used at all stands. Likewise the sideshow top was set up at as convenient a location as possible. In Chicago the menagerie top was erected but this was the exception rather than the rule for the arena and ballpark dates. Ordinarily, no menagerie, under canvas, or otherwise was used until the regular canvas season began in July. In arenas the elephants, ring stock, and other animals used in the performance were quartered inside and at the ballpark dates they were housed under the grandstand or at some place in the complex. When space couldn't be found then the padroom was erected to house them.

In the early months of 1950 the Cole elephants and performing horses were shipped to Cuba for an engagement and when they returned the lead horse of the Palamino liberty act and two others were placed in quarantine. They were later released but in the meantime Johnny Herriott recalls his father, Milt, had to very quickly get another lead horse broken in. In the meantime Larry Davis had come on as head elephant man to replace Arky Scott and P.J. Jones was hired as his assistant.

In early April creditors of the Cole Bros. Circus Inc. which had been declared a bankrupt in the state courts filed an action in Federal Court in Miami in an attempt to attach the herd of elephants as well as other circus assets and also the enjoin the show from leaving Ojus for Chicago and its opening date, April 21. All requests were denied by the court and the new Otis Circus Corporation headed by Wirtz and his associates was left in complete control of the animals and property.

Dick Best was signed to operate the

Photo No. 7 - Cole Bros. loaded flat cars, season of 1950. Note in center the three Terrell Jacobs wild animal act cages under tarps with Barnes Bros. Circus lettering. Pfening Collection.



Cole Bros. sideshow for the 1950 season and the following advertisement appeared in the April 15, 1950 *Billboard*.

"Want for Cole Bros. Circus Sideshow. Strong Man, Impalement Act, Ventriloquist, Whip Act, Magician (J.H. Powers answer), Alligator Girl (Mona and Blu answer, very good proposition for you), Juggler and any good working Act. All Address: Dick Best c/o Hotel Sherman, Chicago, Ill."

The 1950 circus season was now at hand. Railroad shows going out included Ringling-Barnum, 80 cars; Cole Bros., 30 cars; Dailey Bros., 25 cars; and Clyde Beatty, 15 cars. Motorized outfits were King Bros., Biller Bros., Mills Bros., Al G. Kelly-Miller Bros., Hunt Bros., Seal Bros., Dales Bros., Cole & Walters; Capell Bros., Rogers Bros., Kelly-Morris; Burling Bros., Ayers & Kathryn Davies; Stevens Bros., Horne Bros., Hagen Bros., and Sparton Bros.

A general business recession was still widespread over most of the nation. The 1949 season had not been good for circuses, and only a few considered it profitable. Some showmen as always expressed optimism that business would improve but many were still very skeptical. The cold war which had been in progress for a couple of years threatened to erupt into a hot one at any time. The situation in the Far East was tense. The Communist had completed their take-over of mainland China in 1949. The biggest hot spot at present was in Korea which was divided by the 38th parallel between the Communist North and the Republic of Korea in the south. The Korean peninsula would indeed be involved in full scale warfare several weeks later in June and the United States would be in the middle of it.

The April 22, 1950 *Billboard* told the story of the movement of the Cole train from Ojus, Fla. to Chicago and final preparations for the show's opening at the Stadium. Headlines read, "COLE SHOW FORMING FOR BOW. Billing

Slowed by Dispute. Disagreement between Arthur M. Wirtz, Co-Owner of Cole Bros. Circus and Billposters. Seeking Settlement of last year's Account, has Stalled Billing Here for the Show's opening Friday (April 21) in Chicago Stadium". The article continued.

"Reportedly, billers won't post the snipes until they are paid for 1949, and Wirtz states that new management of the Cole show is not responsible for old debts. Only 24 sheets have been used so far. They went up Tuesday (11), one of special design with treatment that makes the show's title and name of Hopalong Cassidy, top feature, glow at night.

"Meanwhile, the train left Ojus, Fla. quarters, Wednesday (12) and is expected here tomorrow (16).

"Still unannounced was a complete staff roster and reports were that some spots would be filled only after the show gets here. However, with it, will be Jack Tavlin, Frank Orman, J.A. Gephart, traffic manager; Lorne Russell, auditor; Karl Knudsen, 24 hr. agent; Herb Leeman, timekeeper; Larry Davis, elephants; and P.M. McGrath, trainmaster.

"Press staff is headed by Tom King and Bill Horstman, Chicago Stadium staffer, and Edward Howe is contracting press. Plans call for King and Howe to go on the road and for local press staffs at stadiums controlled by Wirtz to pitch in as story men.

"No advance car will be used and the old car has been rebuilt as a sleeper. Plans are to carry the full 30 car train thru the entire season, although big top poles, canvas, and seats presumably will not be used until after the end of the Brooklyn date, July 4.

"Rail run here is being touted as the

Photo No. 8 - Unloading Cole Bros. flat cars, season of 1950. In foreground are two of Terrell Jacobs' cages. The show's coaches are on the rear track. Pfening Collection.



longest in circus history—1,600 miles. (Author's note. The Al G. Barnes run from Los Angeles, Calif. to Galesburg, Ill. in 1924 was 2,058) No stopover will be made in Peru, Ind. to pick up wagons and cats at Terrell Jacob's quarters. This equipment will be shipped separately. Tentative arrangements have been made for a parade here (Chicago) but final O.K. of the State Street Council merchants group hasn't been given. Steam calliope has been rebuilt with top panels coming in for slight changes.

"Details of Bill (Hopalong Cassidy) Boyd's part in the performance weren't made known—pending arrival of his agent, John Daly. Boyd himself was enroute and will have his horse and special sound truck with the show. Boyd's getting billing over the show's title in most cases. Talent lineup stands as previously listed. Clown alley will include Happy Kellems, Kenneth Waite, Jack Crippin, and Tumbelty Brothers."

The 1950 Cole Bros. opener in Chicago was covered by Tom Parkinson who wrote the following review in the April 29, 1950 issue of the *Billboard*. It is as follows:

"HOPPY PULLS 'EM IN COLE BOW. Show Chalks Peak Turnout at Chi's Stad. Bill No Threat to Ringling.

"Chicago, April 22 — Hopalong Cassidy (William Boyd), rated television's hottest dish for kids, Friday night (21) mounted his white horse, did a three-quarter turn of the Chicago Stadium and, while still in the saddle, gave out with homespun talk over a suspended mike. That was enough to provoke an ovation from the small fry and their dads and mothers which matched in volume that reserved for newly elected presidents.

"Hoppy's contribution had what it took to satisfy the youngsters. It also was enough to bring satisfaction to Arthur M. Wirtz, Stadium biggie and top dog of Cole Bros. Circus, in which Hopalong appears and which Wirtz and associates acquired last winter.

"As for the Cole show, believed by some to be rapping at the Madison Square Garden door and thus at dominance of the Ringling-Barnum circus, last night it was anything but a contender for the spot as the nation's No. 1 circus.

"Essentially, the Cole program is a reasonable facsimile of the past Stadium offerings presented by Barnes Bros. Circus, which was absorbed last winter by Cole. The Cole show, as seen last night, packed little of the variety and virtually none of the color and lavishness of the Ringling show.

"There is talent in the line-up of solid acts, but neither more nor less than in the Barnes presentation last year. Nor is there any lavishness in costuming or production.

"But there is Hopalong, and he is enough to bring the youngsters and their parents out in big numbers.

"Opening house was estimated in excess of 12,000. Advance sale, according to Wirtz and Cole Bros. general manager, Jack Tavlin, as of opening night was running five times ahead of Barnes Bros. at the same point last year.

"The first night turnout was marked by the appearance in the audience of hundreds of youngsters garbed in Cassidy fashion, from boots to hats and with guns, chaps, etc., tossed in. Youngsters at the opening also got a bang out of eying Sonja Heine, who planed in from the Coast for the premiere. Sonja, a partner with Wirtz in the ice show business, also is believed to have a chunk of the Cole circus.

"Hopalong, however, got little competition from Sonja or anything on the program. He made a superior appearance with his familiar black costume, white horse, silver saddle and silver hair. Before the show he had said he looked forward to circus appearances because they would be more intimate than others. And that's how it was. After urging the kids into successively louder cheers, he launched his talk with thanks to parents for inviting him into their homes via TV and radio and for what he said was his biggest year in showbiz. No one questioned him. He added a few comments designed to help keep children on the straight and narrow.

Talk Is Spotty

"The talk follows an okay theme but it could stand reworking in spots. Statement on a discussion about his riding a trick horse in the circus ("I said all right if the horse can stand on its head and wave a flag with its tail") disappoints. But fundamentally, it's okay and the absence of any Wild West routine is not likely to detract from kids' enjoyment.

"Opening performance got under way at 8:35 p.m. only five minutes late. Running time was 3 hours and 10 minutes, overtime because of prop delays and cue kinks. Sam Levy, of Barnes-Carruthers Theatrical Enterprises; Billy Burke, Stadium exec, and Leo Hamilton, Stadium arena director, plotted a new running order immediately after the show, and it would knock out most of the dead time.

"Apart from Hopalong, the circus accents serial thrill acts which will go well when the show plays ballparks later in the season. Balancing them are the George Hanneford family of bareback riders, Terrell Jacobs' lions and tigers, acro troupes and Cole Bros. horses and elephants. Clown contingent is strong and the bull herd is larger than the one Barnes Bros. had used.

Intermission, No Spec

"Cole Bros. lacks almost no ear-

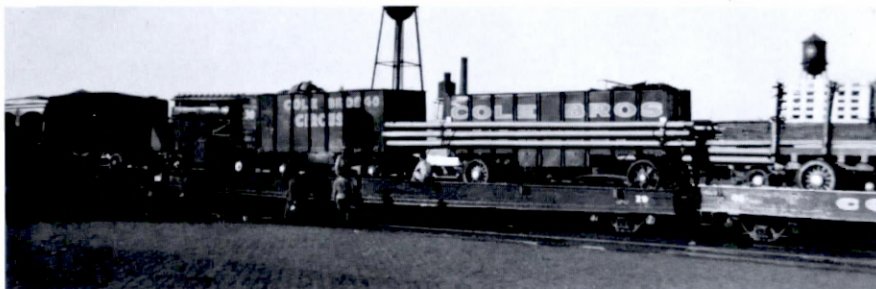


Photo No. 9 - Cole Bros. loaded flat cars, season of 1950. Pfening Collection.

marks of standard indoor circus presentations. There is no spec and an intermission comes at the half-way point. On the first night the delays, combined with long climbs to aerial rigging, made it seem more like a series of fair acts than a unified circus production.

"But difficulties probably were temporary and Cole Bros. has what it takes for a strong performance.

"The Marine Corps added Wirtz to its conquests, or vice versa, and started the show with a color guard presentation. Then Bobo Barnett, aided by Maurice Gephart, midget clown, came on with his tiny car. The big fellow crawls out with a suitcase, pup and skunk (live), then runs through a clever dog routine. This was substituted as the opener at the last minute.

"Dante's Chimps take over in the center ring while the Herriotts, Milt, and son, John, present pony drills in Rings 1 and 3. The ponies fade and a stilt-walking chimp takes the spotlight.

Kellams, Norbertys Star

"Happy Kellams, tramp joey, starts his long night's work on the track at this point and in the Kelly manner, goes over well.

"The Norbertys, two men and a girl, turn in an excellent aerial turn high over the back track. For the finish the men do iron-jaw spins while suspended from a ladder-type rigging balanced across a trapeze by the girl. This act is a thriller, and speedier handling of the props will allow more effective presentation.

"Fourth spot had Jan Risko and Nina, jugglers, in the center ring; Mustafa Duo, roly-boly, in Ring 1, and the Hannes (2), handstand on bricks, in Ring 3. Risko continues alone for a laugh-getter in which he manages to smash a couple dozen plates before spinning 10 at once on a grounded 10-baton rigging.

Barbette Directs

"Reorganizing of the schedule will keep Risko in a strong spot. Earl Shipley's clown band, with 15 participants, fills the center ring next. It's followed by the aerial ballet number, directed by Vander Barbette. Costum-

ing is good and the girls did amazingly well after only three rehearsal days. There are 12 webs and four specialty traps, iron jaw and Roman ring turns.

"Cole Bros. three Liberty horse troupes come in for the seventh number. Milt Herriot holds down the center ring with eight horses and a pony. John Smith and John Herriot have eight each in the other rings. A clown walkaround number follows.

"Ballet girls come in for an Oriental introduction to the next feature. The Wong Troupe (4) moves into Ring 3 and the Canton Trio into Ring 1 for acrobatics and contortion. Into the center position come the Van de Veldes (4).

Finger Stand Featured

"They open with juggling and acrobatics while the others work and then solo for the new forefinger stand by Elly Van De Velde. The petite miss goes into the act after a special announcement but with a minimum of stage business. The stand is accomplished on an inverted water glass placed over a bottle. The gal uses no glove and holds the stand for plenty of time.

"Dorita Konyot follows with her gaited horse and earns again the honors of a distinguished horsewoman.

"The Great Wallendas combine artistic skill with showmanship to give the kind of aerial act kids as well as adults appreciate. They drew the greatest applause up to that point in the show.

Jacobs Act Moving

"The intermission comes next and on opening night it lasted 17 minutes. Erection of the arena for Terrell Jacobs and his cats, which follow, extended the time. Switch in program order will put Jacobs in the second slot, following a clown rezzmatazz opening number, and will have the triple effect of starting the show faster, eliminating the delay and showing the animal act to better advantage. Jacobs features his wire-walking and roll-over lions.

"Miss Rietta (Wallenda) gives the 13th display, her swaying pole act, and she gets the oh's and the ah's by swinging in wide arcs in the upper reaches of the building.

"The clowns have an Automat number next. It's Bobo Barnett's prop in the form of a huge box. Various



Photo No. 10 - Cole Bros. loaded flat cars, season of 1950. Pfening Collection.

clowns try for items listed on the machine and get a variety of results. As a finale, one drops in a coin and out comes a fire-breathing devil.

Kay Hanneford Out

"The George Hanneford family, bareback riders, presents an accomplished act that is well staged. Tommy Hanneford fills the clowning role well. Substituting for Kay Frances Hanneford, who received a sprained ankle in rehearsal, was Dorothy Patterson. Ernestine Clarke (Mrs. Parley Baer) was flying from California to fill in until Kay returns. A clown car gag, plugging Chevy, follows.

"Then it's Hopalong Cassidy's turn.

"Coming on immediately after Cassidy is a tough assignment, but the Idalys (2) handle it okay with their inverted cycle aerial sensation. Opening night found them working to the accompaniment of noise in the stands as several hundred persons left after seeing Hopalong, because it was past the youngsters' bedtime.

Clowns Come Back

"Wire walking in three rings had Con Colleano in the center spot. Gasca Company (2) and Dears Company (2) flank. Openings are satisfactory but the switch to a solo by Colleano found he was off-beat for the night and he missed the featured flip. A walkaround by the clowns, who show neat costumes but few new routines here, precedes the elephants.

"The ballet comes in with the bulls for a production-type number and its dancing, like the web number, is done well in view of rehearsal time available. Four elephants are worked in the center ring and three are in the other two. The closing tableau has the bulls in pleasing formation and then they do a long mount to wind it up.

"Scheduled next was Jackie Lewis' Roman riding act with a 16-horse hitch, but she was injured in the rehearsal and young Johnny Herriott filled in. Miss Lewis said she might be out for about 10 days.

"That ended the opening night. The Cimse aerial motorcycle act was cut because of the late hour.

carpenter; Katie Lucky, wardrobe; Dr. John Bailey, physician; John Robinson, office watchman.

Clowns

"Horace Laird, Earl Shipley, Kenneth Waite, Charles Robinson, Gene Lewis, Bobo Barnett, Roy Barrett, Jack Klippell, Donny O'Donald, Abe Rademacher, Maurice Gephart, Happy Kellams, Van Wells, Abe Goldstein, Don Heiugh, Mr. and Mrs. Charles Baker, Bill Alcott, Joe Ambrose, Snell Brothers, Billy Burke, Louis Lockwell, George Bonhomme, Tumbelty Brothers."

Eddie Howe says that additional staff members not listed in the *Billboard* review included Bob White, big show announcer; Mahlon (Alabama) Campbell, superintendent of ring stock; Count Nicholas, assistant sideshow manager and front talker; Ray Huttick and Eddie Mader, train privilege car managers; Edward (Shaky Legs) Murphy, road legal adjuster. Howe says that Milt Herriott later took over the job of equestrian director (ringmaster).

Johnny Herriott has interesting memories of the Cole opening in Chicago. He recalls matters were somewhat confused at first as there were actually two staffs involved, the former Cole people who had been retained by Wirtz and Wirtz's own Chicago Stadium staff. It didn't take long, however, for everything to be smoothed out. One major problem that developed was over the band. Jack Plummer had been hired as bandleader and he formed a full sized band and expected to play at the opening performance, the local musicians union in Chicago which held a contract with the Stadium objected and insisted that a band of all locals be hired to play the date. The union won out and Izzy Cervonne led a local band during the entire Chicago engagement. In the meantime Jack Plummer's band just sat it out but still got paid. Herriott also well remembers the circumstances which led to him handling the Roman Standing hitch on opening day. He says that it had been planned for Jackie Lewis to do the ride. She was the daughter of T.P. Lewis who had been in charge of the Cole Bros. wild west aftershow in 1949 and had unfortunately been killed in a fist fight at Ojus during the winter. While preparing the hippodrome track inside the Stadium the dirt was wet and slippery as Jackie and the 16 horse hitch rehearsed. Going into a turn the hitch slipped, hit a guy wire, and piled up, causing injuries to the rider and three horses. One horse suffered a broken leg. The accident put both the rider and horses out of commission. So young 17 year old Johnny Herriott was called on to make the ride on opening night. Wirtz was ecstatic the first time he saw the act and insisted it be a feature of the

Headaches Appear

"The opening was accompanied by more than the usual run of headaches. Union jurisdiction had the band question hanging, with Izzy Cervonne heading a local unit winning the Stadium stint. Jack Plummer's Cole band will wait it out. Cervonne's men wore dress suits, and stringed instruments were included as was the big Stadium organ. It was reported Wirtz will add a calliope to spice up the circus angle there.

"Similarly the equestrian director's role was subject of a discussion. Hamilton probably will have it for the rest of the Chicago stand. Barbette is skedded for the post on the road.

"Vic Conners, head of the American Guild of Variety Artists' outdoor division, arrived in town to talk with Wirtz executives. Bill Horstman, Stadium staff man, said he had negotiated with AGVA on other occasions but that he didn't know whether he would represent the show this time.

Staff

"Jack Tavlin, general manager; Frank Orman, manager with the show; J.A. Gephart, traffic manager; Lorne Russell, auditor; Herbert Leeman, timekeeper; Eddie Mader and Ray Huttick, utility men; Bill Horstman, chief of press staff; Tom King, press; Eddie Howe, press; Karl Knudson and William Walsh, 24-hour agents; Leo Hamilton, equestrian director; Izzy Cervonne, bandmaster; Vander Barbette, ballet and production director; P. M. McGrath, trainmaster; Ward Nath, chief electrician; Larry Davis, elephant and menagerie superintendent; Robert Shelley, lot superintendent; Frank Zazzara, ushers; John Staley, cookhouse; Richard Best, Side Show manager; George Newberry, Side Show front door; Al St. Claire, Side Show canvas; John McGraw, ring stock; William Dyke, harness; Parker, tractors; William Dwyer, props; J.L. Richardson, outside props; H.C. Miller, baggage stock; George Churchill, painter; Charley Luckey,

performance. However, traditionally the act which had been on Cole Bros. for a number of seasons called for a lady rider. Fortunately, Georgia Sweet, who had handled the act on Cole at times in the past was in the Chicago area so she was hired to ride the hitch and continued with the show on through the Cincinnati stand.

Johnny says that in Chicago the sideshow and menagerie both under canvas were set up in front of the Stadium while the padroom and cookhouse were in back. A total of four tents were used. Personnel occupied the train for their living quarters in Chicago and he recalls it was really nice as the staterooms were comfortable. Johnny remembers perhaps most of all the Hopalong Cassidy phenomenon. Hoppy was the biggest thing in the country in the way of entertainment and unless one lived at the time and personally saw it, it is difficult to fully understand the impact the cowboy TV star had on the nation's kids. Johnny says that every kid in the audience seemed to have on some sort of Hopalong Cassidy outfit.

At the time of the Cole stand in Chicago current CHS President, (1981) Tom Parkinson, was circus editor of the *Billboard* with offices in the city and each issue was filled with interesting news items of the show's Stadium run. Tom recalls he never could locate the rail siding on which the Cole train was parked. One day while at the Stadium he was talking to Frank Orman and expressed interest in seeing the train so Orman said they would get the Mack truck and go over so Tom could get a look at it, but he was not able to free the Mack at the time so they never went.

The May 6, 1950 *Billboard* had an interesting article headed "COLE NEARING PEAK AFTER SLOW START. CONCESSIONS Gain Glitter". The article noted that the show's business shifted into high gear at the Stadium after shaky weekend houses, which though not bad still had officials worried. Near capacity business was the rule late in the first week with first sellout coming Friday, April 28. Good business began Tuesday, April 25, continued evening of the 26th although the matinee that day was better. Heavy rains in the city on the 22nd and 23rd held houses down. A factor in the weekend slump was the full price ticket policy for children. Novelty concessions sales with Hopalong Cassidy items in the offering were booming along at 2,600 a day after the first week, while the first three days of the run sold about 1,500 each, the larger gross coming with increased attendance. Standard novelties were also going fast with pennants in the lead. The estimate for total concession sales for the 17 day run was \$28,500. The estimate for

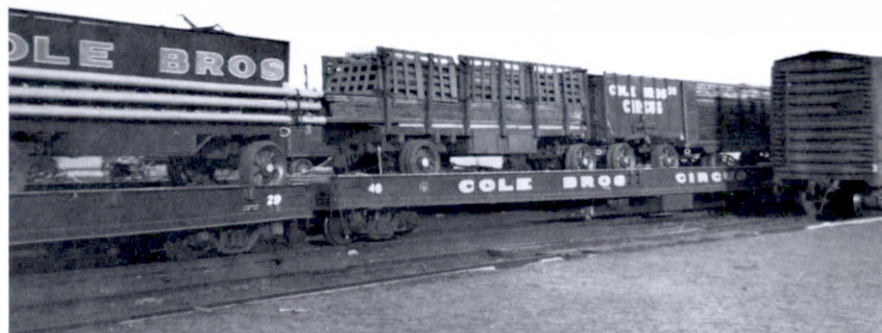


Photo No. 11-Cole Bros. loaded flat cars, season of 1950. Pfening Collection.

average novelty sales of 1,800 compares with 1,200 for Barnes Bros. in the Stadium a year ago. The increased novelty sales plus overall attendance is attributed to the drawing power of Hopalong Cassidy.

Schools dismissed for one week for "Clean Up Week", an annual holiday event, is always an attendance factor in Chicago and circuses are booked into the Stadium to coincide with it. It was noted that at Thursday's matinee (27) the only vacant seats were under balconies where visibility is reduced and over the back door. It was also observed that patrons this season go for the best seats first with the rear pews in the Stadium begging, indicating that circus audiences in the Windy City have money to pay for the more expensive tickets.

Other notes in the article said that the new programs order put into effect the second day cuts the running time to 2 hours and 30 minutes. Terrell Jacobs was back in the opening position, permitting setting up of his arena before the show starts rather than during intermission. Hopalong Cassidy, the top feature, continues to draw heavy with kids shouting themselves hoarse and waving Hoppy banners in football game style every time he appears. His center ring talk varies slightly from show to show, but follows a standard time frame. Introduction of his grooms and chats about his film cast buddies are included. Performing personnel for the next stand, Detroit, have not been announced but Bill Horstman said it would be essentially the same. Kay Hanneford returned to the riding act (27) after several days layoff during which Ernestine Clarke filled in. Jack Tavlin announced that Ray Milton would arrive today to assume the trainmaster duty, replacing P.M. McGrath.

Final items in the *Billboard* account advised that it was still in question whether or not Jack Plummer's band would play in Detroit. A decision from the musicians union was expected

soon. Similarly, the dispute with the billposters had not been ironed out and it appeared the circus would have no crew of its own in Detroit. Frank Orman took a plane to Detroit to look at the Olympia Stadium there. Eddie Howe moved to Detroit on the 23rd to work press in cooperation with the Olympic staff. The exact route of the show beyond Detroit remained in the air. Horstman said it definitely was not set.

A publicity stunt staged in Chicago's Loop (27) consisted of a tug-of-war between show elephants and a marine corps armored amphibious truck. The bulls took the offensive but weakened and were saved by the bell at end of the first round. In the second round the elephants won hands down. Pictures of the event made the downtown papers. The steam calliope and a sound truck were on hand to draw a crowd.

Johnny Herriott tells an amusing story about Hopalong Cassidy. The various numbers in the program would be switched around and often-times Hoppy would follow Con Colleano's wire act. It was Colleano's policy when performing a very difficult trick and fail to connect at first try to mount the wire again and give it another try, and if necessary, still another. He was a perfectionist and insisted each audience see his successful completion of all of the tricks in his repertoire. At times when Con was missing more turns than usual this would irritate Hoppy waiting to go on. He once in agitation remarked to Johnny, "I wish that guy would learn to walk the wire and get on with it". This, about one of the greatest wire artists in circus history, came from old Hoppy.

The May 13, 1950 *Billboard* had several interesting articles about Cole Bros. and its stand at the Chicago Stadium. One by Tom Parkinson was headed, "HOPALONG CASSIDY ITEMS SHOVE COLE CONCESSIONS SALES TO RECORD". The article quoted Mickey Grouzard, local chief of Jacobs Bros. Concessions as saying the Cassidy items were breaking all house records at the Stadium.

Concession sales have increased 15 to 20 cents per capita spending and 75 percent of the increase is due to the sale of more than a dozen different Hopalong Cassidy concession items. One item, a Hopalong horse and rider toy selling at \$1.50 was believed to be priced too high, but two gross were sold out in 20 minutes. Special Hoppy pennants move best and more than 20,000 have been sold at 50 cents each. Other concessions are going good also. Helping was the reduction in price of some soft drinks. Sales of program booklets will exceed 100,000. Previous circus programs at the Stadium sold at rate of one to every ten customers. Now it is one to three. Concessions are show owned according to Bob Stabley, Cassidy's manager, and all profits go into a common fund from which Cassidy gets the same one-third interest as he gets from other circus profits. (Author's note. This was from Hopalong's own manager. Wirtz never made public the deal with Cassidy.)



Photo No. 12 - Unloading Cole Bros. flat cars, season of 1950. Pfening Collection.

Another article in the same *Billboard* was headlined, "COLE BIZ AT FIRM HIGH: HOPPY TO STAY. BOYS CHOIR JOINS." The piece said that business continued big with a tremendous crowd Sunday afternoon (30) necessitating extra chairs on the track. The matinee on Friday (May 5) was weak with only a third house on hand but there was good attendance at night. Better than three-quarter houses were the rule for most of the week. With children back in school the night shows have now exceeded matinees. John Daly, one of Cassidy's representatives on the show (Author's note. Evidently he had two.) said the star would remain until mid-August. Previously he was to leave after the July 4 stand in Brooklyn. No announcement was made of the route after Detroit, but some say it will be out into September. The show will not issue route cards. Sunday's sellout (April 30) was the second, the other coming Friday when attendance was estimated at 16,000. Bill Horstman, Stadium and circus executive, said the management was well pleased with the Chicago run. Gross will equal Stadium circus records for the best of the war years. On Friday (May 5) added to Cassidy's turn was the Bob Mitchell Boy Choir which has appeared in ma-

jor movies. In the performance they sang Western songs during a break in Cassidy's speech. Final notes in the article said the performance going into Detroit will remain the same. Sideshow business has been belted by the weather and the Stadium set-up which puts it in the path of only about 20 percent of big show patrons. Dick Best, manager, said business would have been good had the weather cleared. Stadium customers are unaccustomed to outside attractions and go straight for their seats. Sleet hurt the sideshow business, Friday night (28). For Detroit Jack Plummer will lead a big show band made up of local musicians. Plummer sat out the Chicago stand as the union insisted the regular Stadium band play the show. The web number uses 12 girls and the elephant ballet has 24 in rings and on the track.

The 1950 Cole Bros. sideshow lineup was as follows: Richard (Dick) Best, manager; Nick (Count) Nicholas,

assistant manager. Attractions included Hoyt Schumaker, armless wonder; Doc Saunders, magic; Lindsay Carter, fat boy; Paul Latham, alligator boy; Bob Melvin, two faced man; Joe Nawath, midget and musical act; May Schumaker, fire act; Gloria Donet, rubber girl; Sam Marlowe, strong man, and Zilla, mentalist.

In May it was announced that Cole Bros. had signed a temporary agreement with the American Guild of Variety Artists (AGVA) covering the show's ball park and stadium stands. Emil Lowe, AGVA outdoor official in New York said the agreement would have to be overhauled to include maintenance men if the circus should go under canvas. Cole Bros. was the third railroad circus to sign with AGVA, Ringling-Barnum and Clyde Beatty having already signed.

The Chicago stand was concluded with performances on May 7. Then the show moved to the second indoor date of the season, the Olympia in Detroit, May 10-21. The May 29, 1950 *Billboard* covered the first part of the Detroit engagement in an article headlined, "COLE OPENS BIG IN DETROIT. 9,000 Attend Initial Show. Advance

Good. Columbus Next on Route. 4 Acts dropped, 1 Added in Program Switch". The story said the opening performance at the Olympia saw 9,000 out of 10,000 seats taken. A turnaway was expected for Friday (12) and all seats for the Saturday and Sunday shows have been sold. The price scale is the same as Chicago, 1.20 to 3.00 with children's tickets half price except on weekends. The program was changed somewhat with Betty and Benny Fox, high pole act, replacing the Idalys. Bobo Barnett, clown, left after Chicago, and the two wire acts, Gasca and Dearo are out. Leo Hamilton remains as equestrian director and Jack Plummer leads a band of 14 local musicians. Running order is about the same as Chicago with Terrell Jacobs' wild animals opening the show and Cimses closing it. Intermission was about half way. Advance billing as in Chicago is limited to 24 sheet billboards. No tack cars and no billing crew is being used by the show. Press coverage has been exceptional with stress being placed on use of radio and TV. The menagerie is located inside the building here, but the sideshow is under canvas across the street from the stadium. Dick Best said the kid show's opening business equalled that in Chicago. Hopalong Cassidy will jump to Washington May 22 to appear in the "I Am an American Parade", then fly to Columbus for the opening show there. It was said this would be his only appearance away from the show and would not interfere with the circus draw there. Cole Bros. couldn't get use of the ball park in Washington, D.C. so had to postpone its date there.

The May 27, 1950 *Billboard* covered the rest of the Detroit stand with an article headlined, "COLE TOBORGANS IN DETROIT. Weekend Scale Rated Too High. Sat-Sun Turnouts Slim. Half Price Week Day Admish for Kids Pulls Em". The article went on to say that business zoomed downward to half houses Saturday and Sunday and three-quarters on Thursday (11) but there was a capacity crowd Friday night (12). So optimistic had the picture been on opening day that pass holders were asked to exchange their tickets for sometime during the second week, rather than on opening day. Apparently the rather dismal attendance over the weekend was the price policy — kids full amount on Saturday and Sunday. Attendance picked up Tuesday (16) but earlier hopes for a record appeared dashed. Favorable weather was a factor for the better sideshow take. Additional attraction is the snake show, set up as a separate gate unit alongside the sideshow. It is owned by Lee Houston. Saturday night's show (21) was cancelled cutting the Detroit run to 18 performances. This will make it possible to make the run to Columbus, Ohio with a

better time margin. No changes are planned for the show as it moves to Columbus.

Post mortems of the Detroit stand in the press and trade publications indicated the 65,000 total attendance was disappointing but Jack Tavlin pointed out the date was definitely in the black. The final Tuesday and Wednesday nights saw half houses but on Thursday evening it was down to a third full. Friday night (19) hit close to the 10,000 capacity mark. The midweek matinees were somewhat better than evening attendance but the final show on Sunday (21) saw attendance about a third full. Detroiters generally felt the 1.20-3.00 ticket scale was too high and reacted against the full scale charge of children on Saturdays and Sundays. Concession business was excellent averaging 50 cents per head for the entire engagement. The Cole management said publicly it was not disappointed in the tour so far and advised the nut was reduced this season because of longer stands being played. A year ago 25 percent of expenses were charged to rail moves. The show also has reduced billing costs by practically ignoring use of paper and total personnel for the circus in 1950 is 215 as compared with 460 the previous year.

The first outdoor ball park date came in Columbus, Ohio's Red Bird Stadium, May 23-25. Total attendance of 23,500 was termed as satisfactory. The matinee the first day was omitted and 4,700 showed up that night. Wednesday (24) drew 3,300 in the afternoon and 8,000 at night, while final day's matinee saw only 2,000 with 5,500 were on hand in the evening. Jack Plummer's regular band of 15 pieces, including air calliope, played in Columbus. New uniforms were ordered for the band with delivery scheduled in Buffalo. Observers reported that a new four way iron jaw number was now in the program and the America steam calliope was going downtown each day pulled by a six horse hitch. Jack Crippin was at the keyboard.

Leaving Columbus the show moved to Cincinnati where it played indoors at the Cincinnati Gardens, May 26-30. The June 10, 1950 *Billboard* said the show did a slim 40 G business in the five day engagement. Total attendance was estimated at 22,000, far less than expected. Biggest draw was Monday night (26) with 7,000 on hand. Initial performance on the 26th had 5,000 in the arena which seats 11,000. On previous visits Cole had usually played only two days, Saturday and Sunday, and that is considered the limit for an under canvas show unless it has a strong auspice. Observers were of the opinion that two days for the indoor stand would have been sufficient. The Cincinnati Gardens was

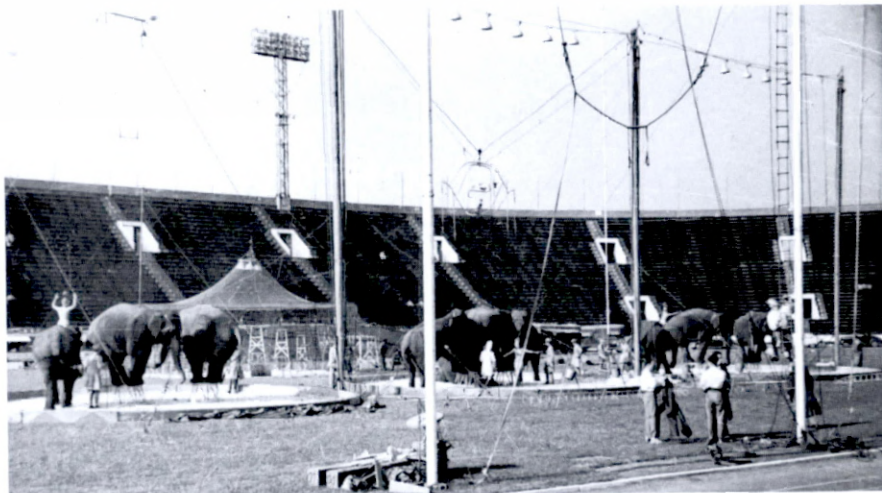


Photo No. 13 - Elephant act during Cole Bros. performance at Buffalo, N.Y.'s Civic Stadium, June 9-10, 1950. Photo by L.A. Sadler.

the final indoor stand to be played by the show during the 1950 season.

The show then took off a day to move to Cleveland where a two day stand in Municipal Stadium was played June 2-3. Low temperatures, accompanied by the heaviest rain so far in the season hurt. Only 5,000 caught the matinee and 3,000 the evening show in the huge 83,000 seat stadium. Overall, the Cleveland date was poor. The show then went to Akron for a one day stand, June 4. It was the initial one-dayer of the season. The matinee drew 7,400 but night crowd was a disappointing 1,600 which was swallowed up in the 35,000 seat Rubber Bowl. Cole Bros. was the first circus to pay the bowl since Ringling-Barnum in 1944. The matinee was late in starting in Akron even

William Boyd on Cole Bros. Circus in 1950. Pfening Collection.



though the jump into town was only 35 miles and there was no big top nor seats to put up. The Boys' Choir and some other acts did not appear at Akron.

The train was several hours behind schedule in arriving at the next stand, Erie, Pa., but no harm was done as performances had not been scheduled for Monday, June 5. The train was delayed due to the derailment of one of the flat cars enroute but no damage was sustained.

The June 17, 1950 *Billboard* told the story of recent Cole stands with heading, "TENT SIZE CROWDS FOR COLE. Throngs 'Lost' in Big Stadia. Wirtz-Hopalong Org Plays One-Day Stands." The article said the show had drawn good crowds at both performances in Erie. The weather was good and the matinee drew 5,000, the evening 7,500. It was pointed out that although the turnouts look small in the big stadiums played lately the crowds would amount to capacity or turnaway trade for a big top. Observers noted that booking the circus into Erie stadium was considered a major feat as unusually the stadium board has turned down similar events. Ushers and ticket sellers were local men. Reports indicated the show's open air policy was to continue through the season with no big top used anywhere along the line. The sideshow continues under canvas. The same *Billboard* also reported the news that Cole Bros. had lost its bid to take over the annual spring circus date in Madison Square Garden. Ringling-Barnum had signed a new Garden pact and would again be there in 1951.

The route next took the show to Buffalo, N.Y. for a stand in Civic Stadium, June 9-10. Two full days, July 7-8, were taken for the move. High winds hurt attendance during the first three performances but clearing weather gave a boost to the take at the final show which saw 10,000 in attendance. The matinee that day had drawn 8,000. First day saw 7,300 in the after-

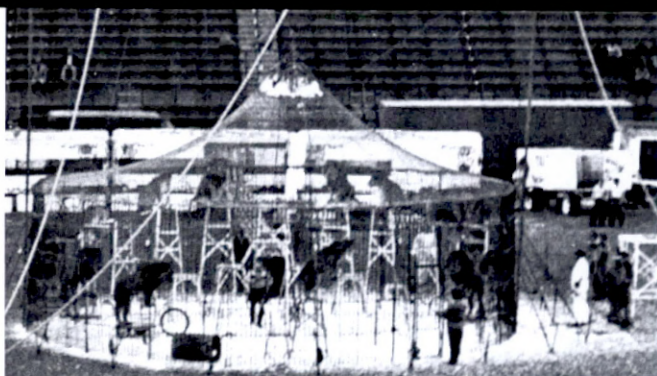


Photo No. 14 - Terrell Jacobs' wild animal act during Cole Bros. performance at Buffalo, N.Y.'s Civic Stadium, June 9-10, 1950. Photo by L.A. Sadler.

noon and 7,600 at night. Stepped up publicity helped in Buffalo and the date coincided with a Life Magazine story on Hopalong Cassidy.

Leaving Buffalo the Cole show then moved to Pittsburgh where a June 14-17 date was scheduled in Forbes Field. This time the show lost three non-playing days, June 11-13. Despite favorable weather the stand in Forbes Field failed to pull big crowds. Opening performances drew a weak 6,500 and the four subsequent shows drew less than that. The Cole management got in a hassle with the owners of the ball park and the layout had to be changed to meet park demands.

No playing dates were scheduled for June 18-20 as the Cole train moved on to New York City for its June 21-25 engagement in Yankee Stadium. It would be followed by the date in Brooklyn's Ebbetts Field. The trade publications said that publicity for the five day Gotham date was being handled by Tom King and S.J. Brady and there were initial scores in *The Times* and *Herald-Tribune*. So far only small newspaper ads had appeared and no billposting. Also it was noted there was lacking a strong pitch to build an advance sale in Yankee Stadium. Cole's strength is in Hopalong Cassidy which has the greatest draw in the video infested New York area. Breaking into the program at Yankee Stadium will be Betty and Benny Fox who will do an aerial dance on a small platform. The price policy was set for general admission kids under 12 to be admitted for half price for Wednesday, Thursday, and Friday, but would pay full price at the Saturday and Sunday matinees and at all night shows.

The June 24, 1950 *Billboard* noted that still there had been only moderate publicity in the local press for both the Yankee Stadium and Brooklyn dates. Eight sheet snipes had made their first appearance around town with paper picturing Hopalong Cassidy. The Ebbetts Field price policy was announced; 2.50 box seats, and 1.50 and 2.00 for reserved seats, with general admission seats of 1.00 sold only at the performance. Kids under 12 will pay half price at all shows. With schools

out it was expected that there would be a heavy attendance of kids. It was pointed out that seats at Ebbetts Field were usually 50 cents cheaper than at Yankee Stadium. The article also announced that Cole Bros. had definitely scheduled an under canvas tour and that the initial date would be at Jersey City, N.J., July 5-6. The same issue carried this advertisement.

"COLE BROS. CIRCUS. Opening Under Canvas for Balance of Season. Jersey City, N.J., July 5. WANT. Working men in all departments; Ticket Sellers; Ushers; Front Door Men; Butchers; Tractor Drivers. Can use good Side Show Attractions. Wire, Write, or Join at Yankee Stadium, June 21-24 or Ebbetts Field, Brooklyn, June 30 - July 4. All address: Frank Orman, Manager."

The July 1, 1950 *Billboard* told the story of the historic Yankee Stadium date in headlines, "GOTHAM LOOMS BIG FOR COLE. Big Week-end Biz Possible. Fair takes assured after 30,000 date at opening matinee." The article said that the first performance, an evening show, Wednesday (21) had drawn 12,000 with a prediction of rain, and the initial matinee the next day (22) pulled in a whopping 30,000. Boyd gets an enthusiastic reception at every performance. The show ran 2 hours and 45 minutes. It was noted that although the high wire act Wallendas are a major number in the performance it is the George Hanneford riding act that stops the show. With the moderate ticket prices in effect the Cole management hopes to draw patrons who shied away from the \$6.00 top ducat for Ringling-Barnum's Madison Square Garden date. Concession grosses through the first three performances were reported at 15,000 by Jack Tavlin. Dick Best's sideshow is located on a lot across the street and is getting only fair business at 25 and 50 cents. The set-up with which the sideshow has to contend with at ball parks is anything but ideal.

Following the Yankee Stadium stand the show moved over to Brooklyn for its date in Ebbetts Field, June 30 - July 4. No playing dates were scheduled for the period of June 26-29. Ebbetts Field, home of the Brooklyn Dodgers National League baseball team was the last ball park stand of the season.

On June 25, during final day at Yankee Stadium, it was announced

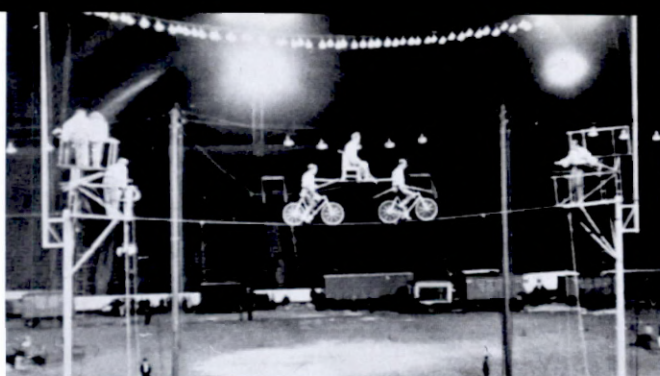


Photo No. 16 - The Wallendas high wire act, Cole Bros. performance, Buffalo, N.Y. (Civic Stadium), June 9-10, 1950. Photo by L.A. Sadler.

that North Korean troops had crossed the border into South Korea and thus the Korean War had begun. President Truman ordered U.S. troops into action almost immediately but no formal declaration of war was made by the Congress. The United Nations soon got into the act and it was called a "police action" with several other countries furnishing limited numbers of troops, but it was to be a long, drawn-out, frustrating, and bloody war to the soldiers involved. The U.S. had only a partial mobilization. Many reserve units were called to active duty but the draft which had never ended with the cessation of hostilities in World War II continued to furnish the bulk of the manpower. There was not an immediate upturn in industrial activity as had occurred in World War II and the recession continued on through the remainder of 1950. The economic health of the country would improve but that was some months away.

The July 8, 1950 *Billboard* told of the final days in Yankee Stadium and the date in Brooklyn. The article said that anticipated hefty gross on the final two days in Yankee Stadium didn't materialize, and the entire stand could be considered as being only fair. Crowds which would have been of turnaway proportions under canvas were lost in the huge 64,000 stadium. Price policy for kids was blamed for the poor take with youngsters having to pay full fare on the first performance in Brooklyn, June 20, which drew only a sparse crowd of 7,000. The light crowds in both Bronx and Brooklyn were the result of meagre selling and local observers said that the show and its star, Hopalong Cassidy, were just not being talked about. It was also noted that Betty and Benny Fox, sky dancers, were out of the Brooklyn lineup and that the Wallendas who have three of the principal acts in the show will exit July 23 to fulfill fair commitments. It was rumored that Hopalong will leave the show on July 22. Final notes said that the Great Swanson and Bruno Zaccchini have joined the performance and that Jack Crippen played the steam calliope at Times Square and tied up New York traffic for an hour.

THE ORIGIN OF THE CIRCUS IN AMERICA

by Richard W. Flint

The circus of the latter half of the 1700s was very different from the circuses of the past and the circus which was to come. Before the mid-eighteenth century the word referred to the great Roman arenas where horse and chariot races and other spectacles were held to entertain the empire's populace. After mid-century, when riding instructors of Georgian England began to give exhibitions of their equestrian skills, the term applied to their stables and riding arenas. Later, when the riding master had evolved into the dashing bareback rider, the term referred to the entire entertainment called by P.T. Barnum the greatest show on earth — the circus. The component parts of today's circus go far back in time but it was in the eighteenth century that the elements began to draw together and to establish form.

Philip Astley, revered by circus buffs everywhere, is commonly considered the father of the modern circus but he was not the first to conceive its backbone, fine and fancy horsemanship. Expert, even unusual, skill on horseback was a talent common to cavalry soldiers such as Astley but he seemed to cause special amazement when he began open air exhibitions of horsemanship outside London in the early spring of 1768. The son of one of Astley's instructors remembered how

the common people . . . stared with astonishment when one day his horse cantered round a circle, with Astley upon his back, standing upon his head, with his heels in the air.¹

It is difficult to discern if Astley was the first to add the circus elements, but, nonetheless, several important equestrians are known to have preceded him. Tradition, however, calls Philip Astley the founder of the circus. Much of the credit is because Astley prospered and built a series of circus theatres by which his name endured.

The success of Astley spawned imitators and resulted in the simultaneous spreading of the circus throughout Europe and America. Isaac Weld, an English traveler in America from 1795 to 1797, discovered "the amphitheatre [in Philadelphia] is built of wood; equestrian and other exercises are performed there, similar to those at Astley's."² The man who built the amphitheatre and is traditionally given credit for the introduction and growth of the circus in



A portrait of Jacob Bates, the "Horse Rider," by the English engraver Robert Graves and issued by Caulfield in 1819. It is copied from a 1766 print by Nusbiegel originally published in Nuremberg. Author's collection.

America was John Bill Ricketts. Jacob Decastro, a noted performer at Astley's, said of Ricketts that his fame "excelled all his predecessors, and it is said he has never been surpassed."³

While Ricketts was the first to introduce the eighteenth century's ver-

Astley's Riding School, in London, was the fountainhead of the American circus.
Guildhall Library, City of London.



sion of a full-fledged circus to America, others preceded him to introduce fine and fancy horsemanship. Equestrian feats had been performed in America since 1771, three years after Astley began exhibiting trick horsemanship in England.

The earliest known equestrian performance in America was by a Mr. Faulks in Philadelphia on 23 September 1771. After further performances, he commenced a tour of area towns in early October. Faulks, who had performed before royalty in Great Britain, was in New York in mid-December 1771 performing irregularly until mid-January after which he fails to appear in any further accounts.⁴

Another equestrian was in the colonies in 1771 and on the first of November, Boston merchant John Rowe wrote in his diary:

After Dinner we went over to Brackets & see a Yorkshire man stand upon a horse's Back and Gallop him full Speed, afterwards upon two Horses & after that on Three, he endeavored to make all them gallop as fast as he could. Then he mounted a single Horse & Run him full speed & while Running he Jumped off & on three several times.⁵

The equestrian may have been John Sharp, the "High Rider and Performer in Horsemanship, late from England, but last from Boston," who performed in the streets of Salem, Massachusetts, in mid-November 1771.⁶ Like Faulks, Sharp disappears from surviving accounts.

In 1772, Jacob Bates arrived from a European tour and appeared in Philadelphia from September until November and, in 1773, in New York from May until August. Bates advertised that he would "perform on one, two, three, and four Horses . . . To



At the Foot of Westminster-bridge, this and every Evening, a Quarter before Six, during the Summer Season.
Horsemanship and Activity, with various Additions and Alterations.

Also the Little MILITARY LEARNED HORSE, &c. Mr. and Mrs. ASTLEY, Mr. GRIFFITHS, a Young Gentleman, COSMETOPHILA, &c. will exhibit in a Manner far superior to any that ever yet performed. Their various and Droll Feats of Activity will be conducted entirely by Mr. Astley, who begs Leave to inform the Nobility, Gentry, and Others, that not a single Article is inserted, but what shall be displayed in a capital Manner.

ACT I.

1. THE horse, in a manner very extraordinary, appears as if dead.
A Prologue on this deception by Mr. Astley.

2. A Pupil of Mr. Astley's will ride a single horse, standing with his feet on the fiddle, and makes several guards with his whip.

3. Springs from the horse to the ground, the horse leaps the bar, and in order to lighten the horse whilst he leaps, he flies over the bar, and the fiddle (or over the horse) — This is his first appearance.

4. Mr. Griffiths very curiously, whilst the horse is on full speed, picks up from the ground a pistol, and fires it, also a handkerchief, whip, &c.

5. He springs from the horse to the ground, and, like a tennis-ball, flies on and off several different times, whilst the horse is really on full speed.

6. And what is more surprising, drops a handkerchief, then sweeps the feather of his cap, and both hands, on the ground, and the second time 'picking sound', takes up the handkerchief with both hands, and immediately rises himself to a feat on the fiddle.

7. Flies off, on, and over, so as not to be believed, on full speed.

ACT II. Different Leaps over the Bar.

1. Mr. Astley leaps two horses, standing with one foot on each fiddle, and as the horse takes a flying leap, he fires a pistol.

2. Leaps two horses, sitting on both fiddles.

3. Leaps a horse with 1 foot in the stirrup, the other on the horse's neck.

4. Leaps two horses, with one and both knees bent to the ground.

5. Leaps two horses, with his back to the horse's heads.

6. Leaps two horses with his legs across the horse's necks, and his head between their tails.

7. Leaps two horses, holding by one arm and leg, with his toe in his mouth, and without holding the bridles.

8. Leaps three horses, standing on the fiddles at one time.

9. Leaps three horses, sitting on all the fiddles at one time.

10. Leaps three horses, rolling on the fiddles, &c.

ACT III.

1. Mr. Griffiths rides two horses, standing on the fiddles, and makes several guards with his whip, then leaps perpendicular a great height, whilst the horse is on full speed.

2. Rides two horses balancing himself without holding, and in that attitude tosses his whip in a manner really surprising.

3. Cosmetophila, in an attitude which gives general satisfaction to every one, rides on his head, with his heels spriged in the air.

4. Mr. Astley performs the different guards as in real action, or an imitation of a general engagement, sword in hand, with the different postures of offence and defence, for the safety of man and horse, and what is really made use of at the word charge, by all the light troops in Europe.

N. B. This piece of activity, which ought, for the honour of the British Troops in general, to be displayed with the greatest warlike appearance, but Mr. Astley is sorry to say, is greatly impeded by some modern presumption in that noble art — but more of this at the time of performance.

ACT IV.

1. Mrs. Astley rides two horses, standing upright on the fiddles.

2. She takes a flying leap.

3. She rides between the horses, and fires a pistol.

4. She and Mr. Astley rides two horses at one time, and yet they have only two to ride on, when Mrs. Astley dismounts, on full speed, from the two horses, with elegance and ease.

5. Mr. Griffiths rides three horses, standing sitting, rolling, and in other different attitudes.

6. Mr. Astley rides two horses, and carries a young lady on his head, in a manner far superior to all others; after which the exhibits several feats of activity, in order to give Mr. Astley a necessary respite.

ACT V.

The most extraordinary and uncommon exhibitions of the learned MILITARY LITTLE HORSE. This little animal will prove his abilities to be far superior to any horse in the kingdom; he readily answers various questions, tells gold from filly, &c. and its value, ladies from gentlemen, &c. Mr. Astley borrows a handkerchief, which the horse carries in his mouth, and tells the person it was borrowed from; he strikes with his foot the hour of the day, day of the month; he pleases and deceives the eye with different deceptions — He falls lame, thumps a pain in his head, imitates sickness, and on being told he is to fight for the Spaniards, he lays down as if dead; but on the contrary, being told he is to go to Germany, with his ruler and Elliot's dragoon, he rises and fires a pistol, as if he understood word for word.

The Whole will conclude with three Droll Comic Characters, called, HORSEMANSHIP BURLESQU'D,

1. French Messenger on an English horse, by a native of France.

2. English war-like hero, by Mr. Griffiths.

Mr. Astley, in justice to young gentlemen, in this character, publicly declares it to be a feat of activity extremely difficult to perform, notwithstanding which, he exhibits it with such spirits, so as to make it the completest in Europe.

3. Taylor by Mr. Astley. Each will be dressed and mounted on horses suitable to their droll characters.

Also will be exhibited, alternately, The falling blindfolded — The Cards — Riding on rown pint pots — The horse sitting on like a dog, with many more feats too tedious to mention, and which can only be performed by Mr. Astley, &c. being in number upwards of 50, all different.

A flighter shaver will not hinder the performance, as there is a commodious gallery 120 feet long, built round the ride, which makes the school extremely elegant and commodious; and Mr. Astley is determined to use his utmost endeavours to make the performance this season the completest in Europe, as Mr. and Mrs. Astley intend to exhibit no longer than this summer.

At night of Mr. Astley's bill, horse business been pirated, by some pretender to horsemanship, he expects this will meet with the same fate; but Mr. Astley offers any person two hundred guineas to perform the like. Doors will be open at five, and begin at a quarter before six o'clock. Admission in the Riding-School only one Shilling.

Nothing under the full price can be taken, as many new feats of activity is added, besides the learned Little Horse, &c.

Every Evening Six different Feats will be added.

which will be added A Burlesque on Horsemanship or, The Taylor riding to Brentford.⁷⁷ The Taylor's Ride was a significant addition to the equestrian performances that had previously been performed in America. No longer were they solely trick riding; now dramatic interludes were performed. Having begun its career in England, there having been a custom since Astley to vary equestrian exercise with burlesque scenes on horseback, "The Taylor Riding to Brentford" quickly became a standard feature of many late eighteenth and early nineteenth century circuses.⁸ After appearing in Boston, Bates returned to Europe, not to return until 1787.⁹

Bates may have left America because of the increasing opposition to exhibitions and shows by the colonial legislatures. Theatre companies often found opposition to their shows in

This program used by Astley in the late seventeen hundreds lists the types of acts presented. British Library collection.

laws or court cases that sought to prohibit the performance or require licenses that became increasingly difficult to obtain. Only Virginia and Maryland never enacted laws against the theatre. In some cases the laws were passed to calm religious fanatics and were then often ignored. While the embryo circus may have been considered merely trick riding and not subject to many of the laws, Bates' introduction of the dramatic interlude may have brought opposition to equestrian shows, too.¹⁰

On 20 October 1774, the Continental Congress passed a resolution that signaled a temporary end to amusements in all the colonies until after the Revolution. The edict, aimed

at making it easier for the colonies to undergo the hardships of economic non-intercourse with Britain, prohibited "all horse racing, and all kinds of gaming cock fighting, exhibition of shows, plays, and other expensive diversions and entertainments." The law was not repealed until 1780.¹¹

The next known circus performance was in 1785 and by America's first native equestrian, Thomas Pool.¹² Up to the time of Pool, equestrian exhibitions had been merely one of several diversions for Americans. Pool's circus company, however, presented a show more sophisticated than those of individual touring performers such as rope-dancers, acrobats, magicians, and similar performers. It would be an English circus performer, John Bill Ricketts, who would bring several of these other performers into the American circus, borrow from the dramatic stage, and to offer America a real circus.¹³

FOOTNOTES

¹Henry Angelo, *Reminiscences of . . .* 2 vols., (New York: Blom, 1969; reprint of 1904 ed., originally published 1830), I: 75.

²Isaac Weld, Jr., *Travels through the States of North America and the Provinces of Upper and Lower Canada during the years 1795, 1796, and 1797* (London: Storkdale, 1800), I: 24.

³Jacob Decastro, *Memoirs of J. Decastro* (London: Sherwood, Jones, & Co., 1824), p. 149.

⁴Evans 12041; (Philadelphia) *Pennsylvania Gazette*, 26 September 1771; George C.D. Odell, *Annals of the New York Stage* (New York: Columbia, 1927), I: 157-158.

⁵John Rowe, *Letters and Diary of John Rowe*, Boston Merchant: 1759-1762, 1764-1779, ed. Anne Rowe Cunningham (Boston: W.B. Clarke, 1903), p. 221.

⁶Essex (Salem, Mass.) *Gazette*, 19 November 1771.

⁷T. Allston Brown, "A Complete History of the Amphitheatre and Circus . . .," *New York Clipper* 8 (22 December 1860), 285; J. Thomas Scharf and Thompson Westcott, *History of Philadelphia* (Philadelphia: Everts, 1884), II: 952; *New York Gazette*, 24 May, 7 and 21 June 1773; *New-York Journal*, 15 July 1773.

⁸The origin and history of the "Taylor's Ride" is revealed in George Speaight, "Some Comic Circus Entrees," *Theatre Notebook* 32:1 (1978), 24-27.

⁹Broadside for 28 September 1773, American Antiquarian Society, Worcester, Massachusetts; Rowe, pp. 249, 251; *Enciclopedia dello Spettacolo* (Rome: Casa Editrice le Maschere, 1954), II: 42-43; Scharf and Westcott, II, 952; Brown, p. 285; Isaac J. Greenwood, *The Circus: Its Origin and Growth Prior to 1835* (New York: Dunlap Society, 1898), p. 51.

¹⁰Hugh F. Rankin, *The Theater in Colonial America* (Chapel Hill: University of North Carolina, 1965), p. 7, passim.

¹¹Worthington C. Ford, et al., eds., *Journals of the Continental Congress, 1774-1789* (Washington, D.C.: Government Printing Office, 1904-1934), I: 78.

¹²For biographical information on Pool see Phyllis Kihn, "The Circus in Connecticut," *Connecticut Historical Society Bulletin*, XXII (January 1957), pp. 2-5.

¹³For an account of Ricketts in America, see James S. Moy, "John B. Ricketts' Circus, 1793-1800," Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1977.

MORE ON CIRCUS MACK TRUCKS

By Fred D. Pfening, Jr.

The article on Mack trucks that appeared in the March-April 1980 issue of the *BANDWAGON* produced an unusual amount of interest. An ad in the *LITTLE CIRCUS WAGON* brought nearly 65 orders for a copy of the issue.

A number of readers wrote giving additional information about these famous trucks being used on circuses.

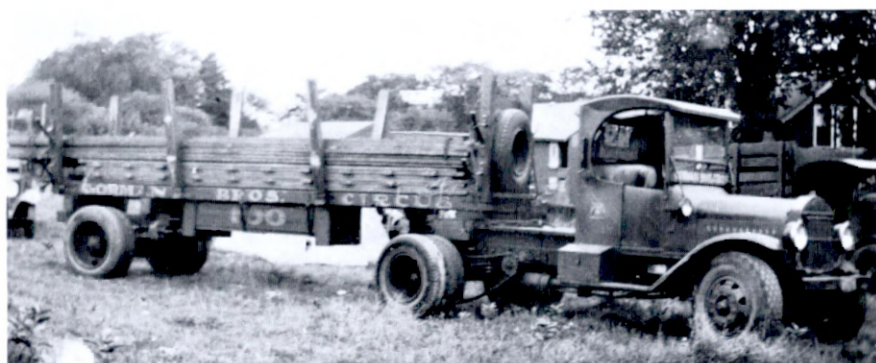
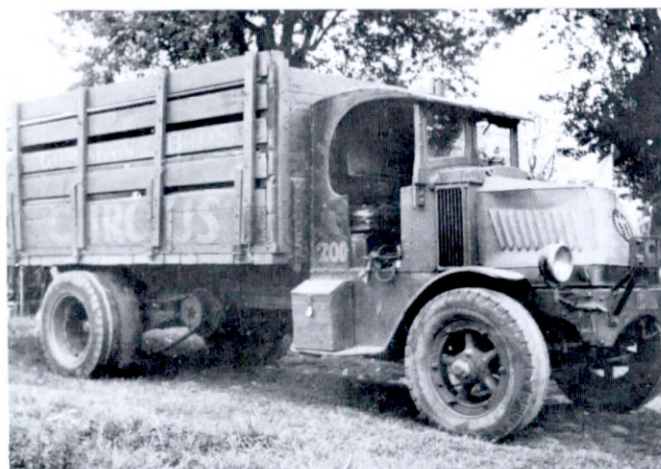
Perhaps the most interesting new reference came from Ed Tracy who sent photos of Macks used in 1935 on the Gorman Bros. Circus. This is the only known use of chain driven Mack trucks on a truck show.

The Gorman show was managed by Tom Gorman and operated on the east coast in 1934-35-36. Fred Buchanan, of Yankee Robinson and Robbins Bros. fame was associated with this show and there is strong suggestion that he was the silent owner. Buchanan lived in the New York area after the close of the Robbins show in 1931. He remained pretty much underground during this period and until his death in the early 1940s. The Gorman show traveled on around 20 trucks and used 130 ft. big top with two 20 ft. and one 40 ft. middle. The Wirth Family of riders, featuring May Wirth, were featured on the show.

The Gorman show used two Mack ACs and one AB model. The AB pulled a seat plank semi-trailer and the two ACs were straight trucks. A photo from the Gordon Carver collection taken in 1934 shows the Mack AB on a lot. It is assumed that the two ACs were also there in 1934.

The original article had a photo of

Gorman Bros. Circus Mack AC No. 200. This unit does not have the small lantern lights behind the radiator. The round shape of the head lights suggest that this truck may have been sold new around 1932. Ed Tracy collection.



Mack Model AB on Gorman Bros. Circus in 1935. The semi-trailer was used to carry bleacher seat lumber. Ed Tracy collection.

the Cole Bros. Circus Mack AC #4. This truck was new to the Cole show in 1941, and became the fourth Mack to be used by that show in 1941. This truck had an unusual cab, unlike any others used on circuses. In the article we suggested that perhaps the cab had been remodeled. However this was not the case. A Mack catalog in the files of the Circus World Museum show a closed cab Mack AC of the same design as the Cole truck. This model AC was introduced for winter use over the road. It was fully enclosed with a sliding door that could be moved back next to the panel next to the driver's seat. The door on the Cole truck had been removed, but the roof design remained the same.

The earlier article stated that the Macks on the Dailey Bros. Circus were EQs. This was in error Bill Rhodes advises that the Dailey Macks were Model EHs. These trucks were added to the Dailey show in 1948 and 1949. During the final season of 1950 the three Macks were numbered 7, 9 and 20.

In 1951 the Dailey show was refram-

ed on trucks using the Campa Bros. title. The three Macks were fitted with fifth wheels and used to pull semis on the Campa show. They remained in use on the 1952 Wallace Bros. Circus and in 1953 on Diano Bros. Tony Diano pooled his equipment with Ben Davenport for this show. Diano owned at least one Mack either an EQ or EH. One was used for sure to pull the giraffe semi. The Davenport Macks continued in 1953 after he and Diano parted company in midseason. Davenport returned to the Wallace Bros. title for the rest of the 1953 season. In 1954 Davenport framed his Merchant's Free Circus and the Macks continued with this operation until at least 1957.

Tony Diano had his animals on Cristiani Bros. in 1956 and he still was using a couple of Macks. By 1958 Diano had only one Mack on the Cristiani, used on an elephant semi.

In 1962 Hunt Bros. Circus purchased a new cab over engine diesel Mack tractor for their elephant semi. This

Gorman Bros. Circus Mack AC No. 109. This truck appears to be a model sold in 1927 or 1928. Note the short door. Photo taken May 27, 1935 in Newport, R.I. Ed Tracy collection.





One of three Mack Model EH trucks on Dailey Bros. Circus in 1950. Pfening collection.

In 1951 Ben Davenport converted the Dailey show to trucks and called it Campa Bros. One of the Dailey Mack EH trucks



was used to pull the elephant semi. Davenport had a living compartment in the front of this trailer. Paul Van Pool photo.



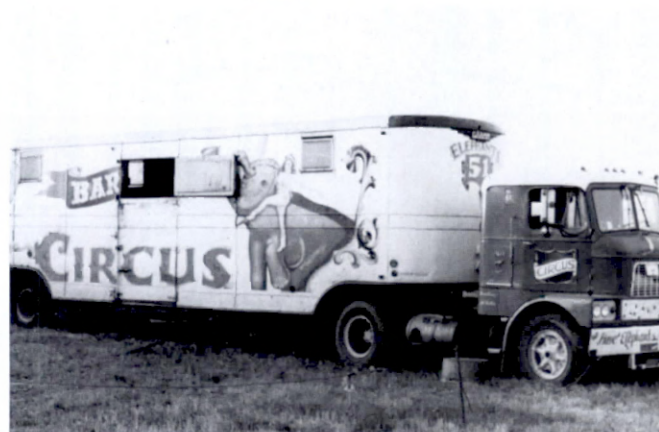
The Ringling-Barnum Circus purchased Mack AC No. 134 used in 1935. It was originally outfitted with a box type body. In 1946, then numbered 234, it was used as a twin stake driver. This is the only Mack on any show to have been used as a stake driver. Moxie Hanley photo.

This Mack AC was purchased by the Miller Bros. 101 Ranch Wild West in 1926. This was the first Mack to be equipped with a center rail and hoist. The Barnes show copied the design in 1927 and Ringling-Barnum followed in 1932. The Ranch Mack went to Cole in 1935 and was burned in the Rochester fire in February 1940. Pfening collection.



Ringling-Barnum Mack AC No. 233 was a 1926 model. Last used on Ringling in 1951, it was the next to last AC to be used by Ringling. It was sold to the Royal American Shows in 1953. This photo shows the truck on Royal America in the late 1950s. Its number on Royal was T-17. Jim McRoberts collection.

This Mack diesel tractor was purchased by Hunt Bros. Circus in 1962. It was used to pull the elephant semi. Following the close of the Hunt show much of the equipment was sold to the Famous Bartok Circus. This photo of the Mack was taken on the Bartok show in 1967. Don Smith photo.



truck remained in use on the Hunt show until the mid-1960s when much of the equipment was sold to Milton Bartok. The Hunt Mack remained in use until the demise of the Bartok show.

Jim Caldwell advised that the Ringling-Barnum Model FT Mack was purchased in 1948, not 1949 as listed in the original article. This truck was painted dark green in 1948. Ringling Mack #234 was sold to Royal American Shows in 1953. The steel box was removed prior to the sale. Royal replaced it with a box they constructed. This body was mounted on a new truck by the carnival later after the Mack was retired. Mack #235 was sold to the Royal less the I beam and crane. Two of the four Ringling Macks were in use as late as 1960 on the Royal. The Model FT was sent to Houston, Texas, along with other Ringling equipment in 1968 for use in a proposed circus theme park at the Astroworld amusement park. The park was never opened and much of this equipment was sent ultimately to Circus World, Ringling's park near Orlando, Florida. The equipment not sent to Orlando, including Mack FT, was placed in a junkyard near the Astrodome in Houston.

One of the Ringling Macks that went to Royal was donated to the Circus World Museum. The Baraboo museum also owns a second Mack AC, painted white, that did not have a circus



Tony Diano used a Mack tractor to pull the giraffe semi on Diano Bros. Circus in 1953. The tractor was used as late as 1956 when Diano had his animals on Cristiani Bros. Vernice Day photo.

background. This truck came from Bob Senhauser, who had restored it after purchase.

One final note. An article in the February 8, 1924 issue of the *NEW YORK CLIPPER* states that a fire in

the paint shop of the Bridgeport, Conn., winter quarters of the Ringling-Barnum Circus caused a loss of \$125,000. on February 2. The article states that three Mack trucks were burned.

These were no doubt the original Macks that came from the Barnum & Bailey show during the combination in 1919. Earlier reference shows that the Ringling show purchased two new Macks in 1925. The fire provides the reason for the 1925 purchase.

BILL KASISKA'S CIRCUS LETTERHEADS



This Gentry Bros. Famous Shows United letterhead was used in 1905. The title is in red outlined in blue, the photos and other type is in blue.

The letter was written to the Ringling Bros. offering 2 camels and 4 sacred cows for sale. A pencil note at the bottom of the letter from Otto to Henry Ringling suggests writing Gentry and offering to trade some cages or anything else they had to dispose of for the animals.



American and English Popular Entertainment: A Guide to Information Sources. By Don B. Wilmeth. (Detroit: Gale Research Co, 1980).

Behind the Big Top. By David Lewis Hammarstrom. (South Brunswick and New York: A.S. Barnes and Co., 1980).

A Seat at the Circus. By Antony Hippisley Coxe. (Hamden, Connecticut: Archon Books, 1980).

The three volumes under consideration here will appeal, each in their turn, to a wider audience. The first will be found engrossing only by specialists; the second by nearly all circus fans, and the third by anyone remotely interested in the circus. In fact the last of this trio I would recommend to the person who wanted to read only one book on the subject.

American and English Popular Entertainment, by Don B. Wilmeth, a Brown University theatre professor, is part of a series of bibliographies on the performing arts. Aimed at scholars, this reference work lists and often annotates almost 2500 articles, books, periodicals and collections dealing with all facets of popular entertainment from Tom shows to carnivals, from burlesque to showboats—and, of course, circuses.

First the good news. This is the best bibliography on circuses since Raymond Toole-Stott's monumental efforts. It lists many articles, including dozens from this journal, that Toole-Stott overlooked or chose not to use. This is the book's primary value to the historian. I noted many articles and books I had not been aware of under the circus section. Many of the entries under other headings, such as minstrel shows or magic, also touch upon circus related subjects.

This work will be used mainly by graduate students and other academics as a starting point in research on the circus and other fields. It reflects the greatly increased scholarly interest in circuses over the last ten years, and will presumably further stimulate professional historians, sociologists, and others to investigate areas that have previously

been pretty much solely our domain. To this end, the volume serves a worthy function.

Unfortunately, many significant articles and at least a few useful books are omitted, and many inconsequential ones included. For example, one looks vainly for Tom Parkinson's series on William P. Hall, while my own biography of the Horse King, which the Parkinson articles largely supersedes, is included. Many of Joe Bradbury's season histories from *Bandwagon* are here, but none from *White Tops*. C. G. Sturtevant is cited only three times; certainly the Colonel deserves better. This problem could have easily been corrected by simply allowing any of at least half a dozen regular *Bandwagon* contributors to review the manuscript before publication.

While the inclusion or exclusion of certain articles or books can be legitimately attributed to the editor's prerogative and lack of experience in an admittedly narrow field, his misleading annotations are a more serious matter. He overrates Greenwood, Vail, and Chindahl, to cite a few examples. More damaging to novice researchers is his inexplicable failure to note the *New York Clipper* and *Billboard* as major sources of primary circus data, and of many important secondary articles and memoirs. A bibliography of articles from *Billboard* would have filled a bigger need for me than this book.

Still, half a loaf is better than none. While I am not qualified to comment on the quality of the non-circus listings, I am glad to see them grouped between two covers. This will be helpful to anyone tracing the parallel development of different forms of popular entertainment, or attempting to isolate the unique aspects of one genre from the others. This book partially fills a void for the research minded among us, and for those who simply want a guide to learn more about the circus. Meanwhile, we still await the *American Toole-Stott*.

David Lewis Hammarstrom's *Behind the Big Top* is a great grab bag of essays, primarily on the modern American circus. While some of the

topics he covers are old hat, others illuminate aspects of the circus which have been neglected for the most part by other writers.

His chapter on the transition from grift to the use of phone promotion is worth the price of admission. It is the best explanation of how many modern circuses operate under auspices I have seen. Damning, but the best. The author quotes Art Concetto to sum up his point: "When grift went out, the phones came in."

Hammarstrom is not one to hold back an opinion or shy away from controversy. He is critical of the way the Ringling show has been produced in recent years, thinks Arthur Concetto the equal of James A. Bailey, and that clowns aren't what they used to be. He will upset those who believe anything negative about circuses is heresy, but I found his candor refreshing even if I don't agree with all his views.

Much of the book is laudatory character sketches of important or exotic figures of recent years. Some of these, like the chapters on John Ringling or Merle Evans, have little new. Others I found more interesting. I thought the sections on May Wirth and Barbetta quite good, and was glad to see someone has finally published the delightful talk Floyd King gave to circus fan groups in his last years. His essay on King really captured the old man's personality as I remember it.

This book is probably the best overview of what has happened in the circus business during the last forty years. He chronicles the death of tented railroad shows, and the rise of indoor circuses, always with a keen eye on the evolution of the performance.

The author has written for *Variety*, and his breezy style reflects the tenor of that august journal. This is a good book—less than perfect—but one that captures its subject and also tells us more than we knew before. Lavishly illustrated with many previously unpublished pictures and lithos, I'm sure all circus fans will prize this book.

The last of the trio reviewed here is a bona fide classic—a Fielding bandchariot of circus books. This edition of Antony Hippisley Coxe's *A*

Seat at the Circus is an expanded and updated version of his 1951 masterpiece. Simply stated, the book is an analysis of every imaginable circus act with historical background for each. In discussing the performance he goes back to the 18th century and the origins of the modern circus, and across every continent to trace the development of everything from aerial acts to zebra training. Always elegant, always erudite, his meanderings into such esoteric subjects as gripping techniques for aerialists, and the training of house cats for the center ring are absolutely first rate.

One is left with a jarring sense of what one has missed after reading this book. I'm saddened that I never saw such gifted artists as Enrico Rastelli, Ernie Clarke, and Leitizel, and grateful for those I have such as Clyde Beatty, and the Gaonas. Even sadder is the probability I'll never see their likes again, at least not in a tent in this country. Hippisley Cox conveys what makes one act great and another mediocre, and what makes one trick truly difficult and why another is just flash. Better than any other writer, he articulates what appeals to us about circus performances.

There are a few errors in the book, and I'm sure some will feel their favorites do not receive the recognition they deserve, but any criticism of this nature is petty compared to the author's magnificent achievement. What Dick Conover and Bill Woodcock were to the physical and business side of the circus, the author is to its creative and artistic side. This book is the finest work ever on performances, and one of the best on any aspect of the circus. I recommend it without any qualifications.

Fred D. Pfening III

COLORFUL ROUTE CARDS



DATE	TOWN	STATE	R. R.	MILES
Aug. 21	Greene	Iowa	C. M. & St. P.	47
" 22	Wells	Iowa	C. M. & St. P.	99
" 23	Jackson	Iowa	C. M. & St. P.	96
" 24	East Rapids	Iowa	C. M. & St. P.	111
" 25	Hartley	Iowa	C. M. & St. P.	101
" 26	Howard	Iowa	C. M. & St. P.	62
SUNDAY				
Aug. 29	Correllville	Iowa	C. & N. W.	97
" 30	Lake City	Iowa	C. & N. W.	76
" 31	Ida Grove	Iowa	C. & N. W.	43
Sept. 1	Chase	Iowa	C. & N. W.	81
" 2	Greenwood	Iowa	C. & N. W.	81
" 3	Canton	Iowa	C. & N. W.	32
SUNDAY				
" 5	Greenfield	Iowa	C. B. & O.	102
" 6	Lyon	Iowa	C. B. & O.	83
" 7	Bethany	Missouri	C. B. & O.	41
" 8	Great City	Missouri	C. B. & O.	39
" 9	Albany	Missouri	C. B. & O. (P.M. only)	22
" 10	Brookfield	Missouri	C. B. & O.	151
SUNDAY				
Sept. 11	Edina	Missouri	C. B. & O.	95

All mail addressed to: COLMAN BROS., BARABOO, WIS., will be forwarded.



DATE	TOWN	STATE	R. R.	MILES
June 4	Lynn	Mass.	B. & N. H.	12
June 5	Salmon	Mass.	B. & N. H.	72
June 6	Lawrence	Mass.	B. & N. H.	26
June 7	Ware	Mass.	B. & N. H.	21
June 8	Lowell	Mass.	B. & N. H.	21
June 9	Flushing	Mass.	B. & N. H.	21
SUNDAY				
June 13	Worcester	Mass.	N. Y. & N. H.	25
June 14	Worcester	Mass.	N. Y. & N. H.	17
June 15	Powdermill	Mass.	N. Y. & N. H.	30
June 16	Fall River	Mass.	N. Y. & N. H.	80
June 17	New Bedford	Mass.	N. Y. & N. H.	80
June 18	Pawtucket	Mass.	N. Y. & N. H.	80
SUNDAY				
June 20	Springfield	Mass.	N. Y. & N. H.	106
June 21	Hartford	Conn.	N. Y. & N. H.	55
June 22	Waterbury	Conn.	N. Y. & N. H.	55
June 23	New Haven	Conn.	N. Y. & N. H.	105
June 24	Bridgport	Conn.	N. Y. & N. H.	26
June 25	Fairbury	Conn.	N. Y. & N. H.	26
SUNDAY				
June 26	Greenfield	N. Y.	N. Y. Central	161
June 27	Little Falls	N. Y.	N. Y. Central	80
June 28	Albany	N. Y.	N. Y. Central	105
June 29	Albany	N. Y.	N. Y. Central	105
July 1	Niagara Falls	N. Y.	N. Y. Central	105
July 2	Jamestown	N. Y.	N. Y. Central	105

PERMANENT ADDRESS AND WINTER QUARTERS, BRIDGEPORT, CONN.



DATE	TOWN	STATE	RAILROAD	MILES
Sept. 11	Dallas	Texas	Ft. Worth & D.	111
Sept. 12	Amarillo	Texas	Santa Fe	82
Sept. 13	Plainsboro	Texas	G. C. & Santa Fe	75
Sept. 14	Lubbock	Texas	G. C. & Santa Fe	47
Sept. 15	Snyder	Texas	G. C. & Santa Fe	87
Sept. 16	Sweetwater	Texas	G. C. & Santa Fe	39
SUNDAY				
Sept. 18	Coleman	Texas	G. C. & Santa Fe	71
Sept. 19	Caldwell	Texas	G. C. & Santa Fe	67
Sept. 20	Saba	Texas	G. C. & Santa Fe	46
Sept. 21	Kilham	Texas	G. C. & Santa Fe	39
Sept. 22	McGregor	Texas	S. L. and So. W.	63
Sept. 23	Hendrix	Texas	S. N. and S. T.	63
SUNDAY				
Sept. 25	Comanche	Texas	Ft. W. & R. G.	69
Sept. 26	St. Louis	Texas	S. N. and S. T.	17
Sept. 27	Garfield	Texas	S. L. and So. W.	26
Sept. 28	Hallam	Texas	H. and Tex. Cos.	26
Sept. 29	Keene	Texas	H. and Tex. Cos.	84
Sept. 30	Adrian	Texas	S. L. and So. W.	128
SUNDAY				
Oct. 2	Tyler	Texas	S. L. and So. W.	37

PERMANENT ADDRESS AND WINTER QUARTERS, FAIRBURY, NEB.



DATE	TOWN	STATE	R. R.	MILES
July 20	Torrington	Conn.	N. Y. & N. H.	25
July 21	Yonkers	Conn.	N. Y. & N. H.	25
July 22	Bridgeport	Conn.	N. Y. & N. H.	25
July 23	St. Albans	Conn.	N. Y. & N. H.	25
July 24	St. Albans	Conn.	N. Y. & N. H.	25
July 25	St. Albans	Conn.	N. Y. & N. H.	25
SUNDAY				
Aug. 1	White Plains	N. Y.	N. Y. & N. H.	25
Aug. 2	Yonkers	N. Y.	N. Y. & N. H.	25
Aug. 3	Bridgeport	N. Y.	N. Y. & N. H.	25
Aug. 4	St. Albans	N. Y.	N. Y. & N. H.	25
Aug. 5	St. Albans	N. Y.	N. Y. & N. H.	25
Aug. 6	St. Albans	N. Y.	N. Y. & N. H.	25
SUNDAY				
Aug. 8	Montpelier	Vermont	G. V. Ry.	82
Aug. 9	St. Albans	Vermont	G. V. Ry.	82
Aug. 10	Barre	Vermont	G. V. Ry.	82
Aug. 11	Barre	Vermont	G. V. Ry.	82
Aug. 12	Barre	Vermont	G. V. Ry.	82
Aug. 13	Barre	Vermont	G. V. Ry.	82
SUNDAY				
Aug. 15	Worcester	Mass.	N. Y. & N. H.	25
Aug. 16	Worcester	Mass.	N. Y. & N. H.	25
Aug. 17	Worcester	Mass.	N. Y. & N. H.	25
Aug. 18	Worcester	Mass.	N. Y. & N. H.	25
Aug. 19	Worcester	Mass.	N. Y. & N. H.	25
Aug. 20	Worcester	Mass.	N. Y. & N. H.	25

PERMANENT ADDRESS AND WINTER QUARTERS, BARABOO, WIS.

WELSH BROS. NEWEST GREAT R. R. SHOWS.

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SERIES NO. 10.

SEASON 1900.

Pine Grove, Pa., Monday, August 20th.
Trenton, Pa., Tuesday, August 21st.
Trenton, Pa., Wednesday, August 22nd.



DATE	TOWN	STATE	R. R.	MILES
July 18	Greenport	Iowa	C. R. & P.	26
July 19	Keosauqua	Iowa	C. R. & P.	26
July 20	Keosauqua	Iowa	C. R. & P.	26
July 21	Keosauqua	Iowa	C. R. & P.	26
July 22	Keosauqua	Iowa	C. R. & P.	26
July 23	Keosauqua	Iowa	C. R. & P.	26
SUNDAY				
July 25	Grand Rapids	Mich.	I. S. & M. Ry.	69
July 26	Grand Rapids	Mich.	I. S. & M. Ry.	69
July 27	Grand Rapids	Mich.	I. S. & M. Ry.	69
July 28	Grand Rapids	Mich.	I. S. & M. Ry.	69
July 29	Grand Rapids	Mich.	I. S. & M. Ry.	69
July 30	Grand Rapids	Mich.	I. S. & M. Ry.	69
SUNDAY				
Aug. 1	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 2	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 3	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 4	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 5	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 6	Grand Rapids	Mich.	I. S. & M. Ry.	69
SUNDAY				
Aug. 8	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 9	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 10	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 11	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 12	Grand Rapids	Mich.	I. S. & M. Ry.	69
Aug. 13	Grand Rapids	Mich.	I. S. & M. Ry.	69

PERMANENT ADDRESS AND WINTER QUARTERS, BARABOO, WIS.

THE highest pinnacle of spine-chilling drama in the Steel Arena was the confrontation of Clyde Beatty and THE 4 TERRIBLE KILLER BROTHERS!

To create this mood, the artist has captured the exciting action in his art portrait of Clyde Beatty and the "FAMOUS BROTHERS."

"In order to best describe this ring terror—I have asked research specialist, circus historian and author ("The Wild Animal Trainer in America"), JOANNE CAROL JOYS for help in this endeavor." — Jerry Booker. For "THE BROTHERS", I quote from her . . .

"Clyde Beatty had the ultimate fighting act. He was never better than when he starred with Hagenbeck-Wallace. Four exceptionally tough lions in the act meant fireworks at every performance. They were the Four Brothers, sons of the stalwart Nero, and they became the surliest, boldest, and hardest to control lions that Beatty would ever work. When they reached their full maturity, they suddenly realized their combined strength and authority. They were the terrorists and dictators of the arena. Each day they gained confidence and boldness. They would roar into the arena and take complete control. If the brothers found no one to fight, they fought one another.



CLYDE BEATTY PORTRAIT—"CLYDE BEATTY AND THE 4 TERRIBLE KILLER BROTHERS"

Price \$10.00; Size 29" x 16"; Printed on 100 Lb. white Vellum stock. Suitable for framing by the most discriminating collector of circus art. Style "Trompe L'Oeil—so real as to fool the eye." Each print of the original art is hand-signed, numbered and available in a limited edition. Breath-taking in the realism of the famous man and "The Brothers," in delicate pencil work! Mailed in a heavy tube, post-paid. California residents add 6% sales tax. Send check or money order to: Show Ring Corporation of America, Suite 116, 1670 So. Amphlett Blvd., San Mateo, CA 94402.

Audiences gripped their seats when Brutus, Caesar, Nero, Jr., and Cicero (better known as Jughead), stormed into the arena. After asserting their authority on the other cats, they turned their collective attention to Beatty. He had to fight his way into the arena and then come face to face with Caesar, the overlord, who lived to fight, as he led the onslaught. Only force and an iron will enabled Beatty to control these four gang-fighting "muscle men."

Fifteen minutes or more of tension and excitement unequalled by any other circus act. Fifteen minutes during which not only the audience, but every circus employee, riveted their attention to the electrifying display in the great steel arena. They all sensed that they were seeing the greatest circus act of all time and that although Beatty was a superb showman, the action packed drama in the big cage was all too real and unpredictable.

In 1935 Clyde Beatty left Hagenbeck-Wallace to join the newly formed Cole Bros. Circus. The Four Brothers were never worked together again."

"One gets a distinct feeling of the great 16th Century Artist Ruben's animal form, movement, muscle tone, delicious horror—with yet a personal courage of the trainer, in this excellent wild animal portrait." EMILY MARTIN, Artist, Art Critic, San Francisco, CA.